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IL BARBIERE DI SIVIGLIA

(The Barber of Seville)

A Comic Opera in Two Acts

LIBRETTO BY

CESARE STERBINI

MUSIC

BY

GIOACHINO ROSSINI

THE ENGLISH VERSION BY

NATALIA MACFARREN

WITH AN ESSAY ON THE STORY OF THE OPERA BY

H. E. KREHBIEL

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IL BARBIERE DI SIVIGLIA

Characters of the Drama

COUNT ALMAVIVA	Tenor
BARTOLO, physician, guardian of Rosina	Bass buffo
ROSINA, niece of Dr. Bartolo	Soprano
FIGARO, barber	Baritone
BASILIO, music-master to Rosina	Basso
FIGORELLO, servant of Count Almaviva	Baritone
AMBROSIUS, servant of Dr. Bartolo	Bass
BERTHA, old housemaid of Dr. Bartolo	Soprano

An Officer; an Alcalde, or Magistrate; a Notary;
Alguazils, Soldiers, Musicians

THE SCENE IS LAID IN SEVILLE

IL BARBIERE DI SIVIGLIA

A COMIC OPERA IN TWO ACTS

The Book by STERBINI

The Music by

GIOACHINO ANTONIO ROSSINI

Original Cast of Characters in the First Performance at the
Teatro Argentina, Rome, February 5th, 1816:

ROSINA.	SIGNORA GIORGI-RIGHETTI
BERTA,	SIGNORINA ROSSI
FIGARO,	SIGNOR LUIGI ZAMBONI
IL CONTE ALMAVIVA,	SIGNOR MANUEL GARCIA
IL DOTTORE BARTOLO,	SIGNOR BOTTICELLI
DON BASILIO,	SIGNOR VITARELLI

The story of the opera is drawn from Beaumarchais's comedy of like name; the scene laid in Seville.

Il Barbieri di Siviglia.

The two comedies in which Beaumarchais tells of the adventures of the barber *Figaro*, Seville's cunning and resourceful factotum, stand high in musical history for having inspired two operas which are acknowledged to be the finest of masterpieces in the comic genre. Out of "Une folle journée" came Mozart's "Le Nozze di Figaro"; out of "Le Barbier de Séville," Rossini's "Almaviva, ossia l'inutile Precauzione," now known the world over as "Il Barbieri di Siviglia." Mozart's opera antedates Rossini's by thirty-five years, but owes its existence to the success achieved by an earlier opera based on the Rossinian subject.

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It was admiration for Paisiello's "*Barbiere di Siviglia*," composed for St. Petersburg in 1780, that impelled Mozart to ask Da Ponte to turn "*Une folle journée*" into an opera book; and it may have been Rossini's admiration for "*Le Nozze di Figaro*" that persuaded him to create the work which is now recognized to be so admirable a companion piece to the Mozartian comedy. On that point history is silent, however. The two *Figaro* operas are in truth admirably consorted companions, and though the later composition has none of the deep and tender sentiment which informs so much of Mozart's music, it has more humor and quite as much frolicsomeness and scintillant vivacity. In one respect they clasp hands in cordial union—both offer to the student the most perfect type of operatic finale that the world possesses. "*The Barber*" has an advantage over "*Figaro*" in its subject-matter. There is a livelier as well as lovelier charm in the story of *Count Almaviva's* adventures while outwitting *Dr. Bartolo* and carrying off the mischievous *Rosina*, than in the depiction of the *Count's* intrigues and suspicions after marriage. This difference is accentuated by the contrasted physiognomies of the personages that carry on the action. In "*The Barber*" these personages have an elemental freshness, an energy which has been dulled, and, in a sense, domesticated in "*Figaro*." Only in the youthful *Cherubino* and the arch *Susanna* do we find the impetuous initiative which impels the three conspirators and the opposition in "*The Barber*."

Beaumarchais knew how well adapted the book of "*Le Barbier*" was for operatic treatment; indeed, it seems that it was only because he had notions concerning the lyric drama like those which prevail to-day that he did not make an opera out of it himself. He was a musician who thought well enough of his creative capacity to compose incidental music for his dramas, but he could not persuade himself that there was any excellence in an art-form which subordinated poetry to a string of tunes, however beautiful or ingeniously combined. "He had doubts," says one writer, "on the subject of the form and general treatment of opera which, to the neglect of the melodic portion of the work ought, he considered, to be assimilated to the spoken drama of real life." A musician and poet with Wagnerian tendencies one hundred and twenty-five years ago! One who withheld operatic treatment from a subject cut out for opera because he did not know how to create and blend the elements of the true lyric drama! The spectacle is edifying. Beaumarchais's comedy met with opposition when first brought out, and so did Rossini's opera; but the reasons were not the same. "*Le Barbier de Séville*" is a caustic satire on the social and political conditions which prevailed in France a short time before the revolution. It flatters the plain people and castigates the nobility. For this reason its performance was forbidden by Louis XVI., but the masses, not in a mood to be trifled with in 1775, demanded it and got it. There is nothing political in Rossini's opera. Its book had the approval of the Roman censor before the composer saw it, and neither government nor people had a public pretext for attempting its suppression. The opposition was purely personal,

though it cloaked itself behind an affected devotion to the venerable Paisiello, who was still alive, and his work, which was not yet out of the public mind and popular affection. The story can best be told in connection with the history of the opera.

Rossini, a young man in his twenty-fifth year, who had established a reputation with "Tancredi," "L'Italiana in Algeri" and "Il Turco in Italia," was commissioned to write two operas for the carnival season of 1816 in Rome. The first, "Torvaldo e Dorliska," was produced at the Teatro Argentina on December 26th, 1815—the first day of the carnival. On the same day Rossini signed a contract with Cesarini, the impresario of the Argentine Theatre, to deliver the first act of the second work on January 20th following. For this opera he was to receive 400 Roman scudi (say \$400 American) after the first three performances, which he was to conduct at the pianoforte, as was then the custom. He seems to have had no choice in the matter of the libretto, but agreed to take anything submitted by the impresario and approved by the censor. This is indicated by the contract, but a likelier story is that the author of the libretto, Sterbini, suggested a remodeling of the opera with which Paisiello had won much of his renown. The contract provided, also, that Rossini was to have lodgings with Zamboni, a singer at the opera to whom fell the honor of being the original *Figaro*. Rossini went to work with more than his usual promptitude and completed the score in thirteen days. Castil-Blaze says "one month," but there is no gainsaying the evidence that the time really consumed was less than half a month. Donizetti was once asked whether he believed that Rossini had really written the opera in thirteen days. "It is very possible," was his maliciously sarcastic reply, "he is so lazy!" Lazy Rossini always was, but there is no indication of that fact in the score of "The Barber." As the day for the first performance approached, it is plain enough that either Rossini or Cesarini became apprehensive of trouble. Sterbini, the librettist, was unpopular, and Paisiello had many friends in Rome who were willing to make a fetish out of his "Barbiere," provided that they could thereby suppress the upstart composer who had dared to give a new setting to Beaumarchais's comedy. As a matter of fact, there was nothing new, nothing strange in one composer using a subject that had already served another. A few decades before, on the contrary, it was a very usual thing for composers to borrow not merely subjects but entire texts from each other. Metastasio's librettos were so much admired for the limpidity and beauty of their poetry that they were composed over and over again by the musicians of his time. His "Artaserse" was set no less than forty times, his "Adriano in Siria" twenty-six. Even Mozart resorted to him for his "Clemenza di Tito," which had already been composed by Hasse. Moreover, Rossini had four predecessors in the very work for which Paisiello's friends were preparing to condemn him. Three Germans, Benda, Elspurger and Schulz, had written "Barber" operas after Paisiello and before Rossini, and so had Isouard. Rossini did more than was to have been expected from so indo-

lent and careless a nature. He addressed a letter to Paisiello asking permission to use the subject, and wrote a preface for the libretto in which he heaped adulation on his venerable predecessor, yet ingeniously gave the public to understand that the style of his "Barber" was antiquated. "Beaumarchais's comedy," wrote Rossini, "entitled 'The Barber of Seville, or the Useless Precaution,' is presented at Rome in the form of a comic drama under the title of 'Almaviva, ossia l'inutile Precauzione' in order that the public may be fully convinced of the sentiments of respect and veneration by which the author of the music of this drama is animated with regard to the celebrated Paisiello, who has already treated the subject under its primitive title. Himself invited to undertake this difficult task, the maestro Gioachino Rossini, in order to avoid the reproach of entering rashly into rivalry with the immortal author who preceded him, expressly required that the 'Barber of Seville' should be entirely versified anew and also that new situations should be added for the musical pieces which, moreover, are required by the modern theatrical taste entirely changed since the time when the renowned Paisiello wrote his work."

Paisiello gave his consent to the use of the subject, believing that the opera of his young rival would assuredly fail. At the same time he wrote to a friend in Rome asking him to do all in his power to compass a fiasco for the opera. The young composer's enemies were not sluggish. All the whistlers of Italy, says Castil-Blaze, seemed to have made a rendezvous at the Teatro Argentina on the night set down for the first production. Their malicious intentions were helped along by accidents at the outset of the performance. Details of the story have been preserved for us in an account written by Signora Giorgi-Righetti, who sang the part of *Rosina* on the memorable occasion. Garcia had persuaded Rossini to permit him to sing a Spanish song to his own accompaniment on a guitar under *Rosina's* balcony in the first act. It would provide the needed local color, he urged. When about to start his song, Garcia found that he had forgotten to tune his guitar. He began to set the pegs in the face of the waiting public. A string broke and a new one was drawn up amid the titters of the spectators. The song did not please the auditors, who mocked at the singer by humming Spanish *fiorituri* after him. Boisterous laughter broke out when *Figaro* came on the stage also with a guitar, and *Largo al factotum* was lost in the din. Another howl of delighted derision went up when *Rosina's* voice was heard from within singing *Segui, o caro, deh segui così* ("Continue, my dear, continue thus"). The audience continued "thus." The representative of *Rosina* was popular, but the fact that she was first heard in a trifling phrase instead of an aria caused disappointment. The duet between *Almaviva* and *Figaro* was sung amid hisses, shrieks and shouts. The cavatina *Una voce poco fa* got a triple round of applause, however, and Rossini, interpreting the fact as a compliment to the personality of the singer rather than to the music, after bowing to the public, exclaimed: *Oh, natura!* "Thank her," retorted Giorgi-Righetti; "but for her you would not have had occasion to rise from your chair."

The turmoil began again with the next duet and the finale was mere dumb show. When the curtain fell Rossini faced the mob, shrugged his shoulders and clapped his hands to show his contempt. Only the musicians and singers heard the second act, the din being incessant from beginning to end. Rossini remained imperturbable, and when Giorgi-Righetti, Garcia and Zamboni hastened to his lodgings to offer their condolences as soon as they could don street attire, they found him asleep. The next day he wrote the cavatina *Ecco ridente in cielo* to take the place of Garcia's unlucky Spanish song, borrowing the air from his own "Aureliano" composed two years before, into which it had been incorporated from "Ciro," a still earlier work. When night came he feigned illness so as to escape the task of conducting. By that time his enemies had worn themselves out. The music was heard amid loud plaudits and in a week the opera had scored a stupendous success.

It is only the student of what was the popular taste in Italian opera at the outset of the nineteenth century who is likely to appreciate the fact that when Rossini achieved his first successes he had to overcome a most virulent opposition to his music because of its innovations. In later years he himself spoke condemnation on Verdi's crass and melodramatic methods, by alluding to him in his bad French as *oune mousicienne qui a oune casque!* And this was the way Verdi was looked upon even in London fifty or sixty years ago. He was too blatant, too anxious to express emotion, too regardless of suavity in melodic flow, too indifferent to formularies to please the taste fashioned on Paisiello and Cimarosa. In his day Rossini was thought to be all this, and to be anxious to ape the Germans besides. Sixty or seventy years before, Hasse was called "the Saxon" out of compliment, or at least without prejudice. There was then no German style of operatic composition, or if there was, knowledge of the fact had not penetrated so far as Italy. When the Italians called Rossini "Il tedesco," "the German"—it was not out of compliment, but as a term of opprobrium. Even after the battle had been won so signally in Rome, "The Barber's" progress was not at all rapid. For years it followed in the footsteps of Manuel Garcia, who carried it to London in 1818, to Paris in 1819 and to New York in 1825. The first performance in London took place in the King's Theatre on March 10th, 1818. Parke, an oboe player who wrote two volumes of entertaining memoirs, says that it "went off with unbounded applause," and noted the fact, which fell naturally under his observation, that there were striking effects in the wood-wind parts of the accompaniments. The principal singers were Madame Fodor, Garcia, Ambrogetti and Naldi. Despite its success, however, the opera did not win the degree of favor which the other operas of Rossini enjoyed. This, I fancy, was due to a keener appreciation of the spirit of *opera seria* than of *opera buffa*. The vicissitudes of the King's Theatre were also at their lowest ebb. Ebers, who succeeded to the management in 1821, did not revive the opera till 1822, which was a Rossini year, only four operas not composed by him being on the list. Yet there is no evidence

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that "Il Barbiere" was as much liked as "Il Turco in Italia," "La Gazza Ladra," or "Otello," to say nothing of the hit of the season, the oratorio "Mosè in Egitto," which had failed in its original form, but was an overwhelming success when turned into an opera under the title "Pietro l'Eremita." How lightly the obligations to consider the verities of time and local color sat on these old writers! The music which uttered the sentiments of Moses and the children of Israel one day was the next put into the mouths of Peter the Hermit and his contemporaries a few thousand years later. The overture which we now hear as an introduction to "The Barber," and in which fantastic rhapsodists have heard the whispered plotting and merry raillery of *Rosina* contrasted with the stormings of her grouchy guardian, was first the open door to the adventures of the Emperor Aurelian in Palmyra, in the third century of the Christian era, and afterward to Shakespeare's Queen Elizabeth. The music of *Almaviva's* cavatina, *Ecco ridente in cielo*, originally resounded from the mouths of Cyrus and his Persians in Babylon. But there is danger of this becoming a digression. We must return to Garcia's wanderings with *Figaro's* basin.

The Paris performance took place on October 26th, 1819, in the Salle Louvois. Ronzi de Bégnis, one of the most beautiful women of her time, was the *Rosina*, Garcia, of course, the *Count Almaviva*, Pellegrini the *Figaro* and De Bégnis the *Don Basilio*. Paër, the composer, who directed, did not like Rossini, and went so far toward encouraging the prejudice aroused by the Paisiello episode, as to revive the original opera, though Paisiello had been dead nearly three years. His scheme blew out at the breech. The French discovered that their taste had left Paisiello in the rear. Rossini profited by the malicious device ultimately, though his opera was at first coldly received. In this period the intermediary between grand opera as it was cultivated in the capitals of Europe and the people of America was a bastard form of entertainment, half play, half opera, of which the chief purveyor was the Englishman, Henry Rowley Bishop. Bishop, a composer himself, was largely active in providing the theatres of London and the provinces with "adaptations" of the works of the masters. He began with Boieldieu's "Jean de Paris" in 1815, and as fast as such operas as "Don Giovanni," "Le Nozze di Figaro" and the like reached London, he "adapted" them for performance by dramatic companies whose members could sing a bit. These "adaptations" came to America with every English singing actor, and the theatrical relationship between the two countries being even more intimate in that day than it is in the present, the new things of London were seldom absent for more than a year from the theatres of New York. So it happened that "The Barber of Seville" was known in New York quite as soon as it was in Paris, and five or six years before Garcia brought "Il Barbiere di Siviglia" across the sea. The medium of its introduction was Thomas Phillipps, who brought it forward at the Park Theatre for his benefit on May 17th, 1819. Phillipps sang the part of *Almaviva*, and Miss Leesugg, who later became the

wife of the comedian Hackett, was the *Rosina*. On November 21st, 1821, there was another performance for Mr. Phillipps's benefit, and this time Mrs. Holman took the part of *Rosina*.

The record of Italian opera in America begins with the performance of "*Il Barbiere*" by the Garcia troupe, newly arrived from London, at the Park Theatre on November 29th, 1825. Four of the seven characters in the opera were personified by members of the Garcia family. Manuel Garcia, father, was *Almaviva*; Manuel Garcia, son, *Figaro*; Signora Garcia was *Berta*, and Signorina Garcia, *Rosina*. The last it was who soon won renown as Madame Malibran. She was seventeen years old at the time, but artist enough completely to turn the heads of her listeners. "The Signorina," said one impressionable critic, in reviewing her first performance, "seems to us as being a new creation—a cunning pattern of excellent nature equally surprising by the melody of her voice and by the propriety and grace of her acting"; another wrote (the two notices are brought together in Ireland's "*Records of the New York Stage*"), "Signorina Garcia's voice is what is denominated in the Italian a fine contra-alto; and her science and skill in its management are such as to enable her to run over every tone and semitone of three octaves with an ease and grace that cost apparently no effort. She does not adopt the florid style of her father, but one which is less assuming, and perhaps more proper in a lady and hardly less effective. Her person is about the middle height, slightly *embon-point*; her eyes dark, arch and expressive, and a playful smile is almost constantly the companion of her lips. She was the magnet who attracted all eyes and won all hearts." At the time when this was written, Malibran, to call her by the name by which she is known in musical history, had been on the stage not quite six months, having effected her professional debut in London in "*Il Barbiere*" on June 7th, 1825. The other performers at this first representation of the Italian "*Barber*" were Signor Rosich as *Dr. Bartolo*, Signor Angrisani as *Don Basilio* and Signor Crevelli (the younger) as *Fiorello*. The opera was given complete twenty-three times in seventy-nine nights, opening and closing Garcia's memorable season. The records of the box-office show that its drawing power, expressed in dollars, ranged from \$1,843 on the opening night as the maximum, to \$356 on the twenty-ninth night as the minimum; but when it was given for the twenty-third time to close the season the original receipts were almost paralleled, the amount being \$1,834.

It was an accident which gave to "*Il Barbiere*" the essentials of a scene which is oftener in the minds of the public when the opera is chattered about in the drawing-room than any other episode in it. When Rossini wrote his opera the activity of publishers was not what it is to-day. An opera might have hundreds of performances without getting into print. Publication, in the modern sense, did not at all enter into the negotiations between manager and composer. The latter delivered his manuscript at a stated time, and when the opera had been prepared, conducted a prescribed number of representations. Then for a

period the work belonged to the theatre, in the archives of which the manuscript score and parts were preserved. Composers did not write for immortality, but for the *stagione*—the season—and were happy when a work outlived the *Carnival*, the *Primavera*, or the *Quaresima* for which it had been written. There was nothing strange, therefore, if entire manuscripts or portions of manuscripts disappeared from the theatrical lumber-room. So it happened that by the time that Rossini's "Barbiere" became a part of the musical assets of the world two of its numbers had been lost. They were the overture, for which an earlier work by the same composer has been substituted, as has already been explained, and a trio which filled the incident now spoken of as the "Lesson Scene." Very welcome, indeed, has the hiatus caused by the loss of the trio been to the *Rosinas* from the early days, for it has enabled them all to interpolate the piece or pieces in which they appear to the best advantage. Amusing have been the anachronisms which have resulted from these illustrations of artistic conceit and vanity, and diverting glimpses do they give of the tastes and sensibilities of great *prime donne*. Grisi and Alboni, stimulated by the example of Catalani (though not in this opera), could do nothing nobler than to display their skill by singing Rode's air and variations, a violin piece, in the lesson scene. It grew hackneyed, but nevertheless survived till a later day. Bosio, feeling that variations were necessary, threw Rode's over in favor of those on a polka tune from Alary's "Le Tre Nozze" ("Già della mente involarmi"). Then Madame Gassier ushered in the day of the vocal waltz—Venzano's of amiable memory. Her followers have not yet died out, though Patti substituted Arditì's "Il Bacio" for Venzano's, Madame Sembrich, Strauss's "Voce di primavera," and Madame Melba, Arditì's "Se saran rose." Madame Viardot, with a finer sense of the fitness of things, but forgetful, possibly, or not apprehensive of the fate that befell her father at the first performance of the opera in Rome, introduced a Spanish song. Madame Patti always kept a ready repertory for the scene with a song in the vernacular to bring the enthusiasm of her auditors to a climax and an end—"Home, Sweet Home" in New York and London, "Solovei" in St. Petersburg. Usually she began with the bolero from "Les Vêpres Siciliennes," or the Shadow Dance from "Dinorah." *Qui dit Rosina, pense Patti*, wrote Von Lenz long ago, and many there be among the older opera-goers of to-day who find the saying apposite. Madame Sembrich, living in a period when the style of song of which she and Madame Melba are now the brightest exemplars, is not as familiar as it used to be, has also found it necessary to have an extended list of pieces to satisfy the public. She may sing Proch's Air and Variations, but it will only be followed by a demand for more; let her supplement it with "Ah! non giunge" from "La Sonnambula," the bolero from "Les Vêpres Siciliennes," "O, luce di quest' anima" from "Linda," or the vocalized waltz from Strauss—still the applause remains riotous and yields only when the Spanish lady of the last century sits down to a pianoforte of this and sings Chopin's "Maiden's Wish" in Polish to her own

accompaniment. As for Madame Melba, not to be set in the shade simply because Madame Sembrich is almost as good a pianist as she is a singer, she supplements Arditi's waltz, "Se saran rose," or Massenet's "Sevillana" with Tosti's "Mattinata," to which she also plays an accompaniment.

The story of the opera is simplicity itself. *Dr. Bartolo*, a crusty old fellow, is guardian of the fascinating *Rosina*. He hopes to win her consent to become his wife, and to save her from the attentions of others keeps extremely strict watch and ward over her. But the old proposition remains true: "Love laughs at locksmiths." The *Count Almaviva* has seen her, and her charms have bewitched him. *Rosina* herself feels a strong inclination for the swain who is known to her only by the name of Lindoro. *Almaviva*, to further his suit, and in the hope of obtaining an interview, follows *Proteus's* advice in "The Two Gentlemen of Verona," and visits his lady's chamber with a "sweet consort." Enter *Figaro*, the town factotum, who is promptly enlisted in an enterprise which has for its end the introduction of the lover into the house in which *Dr. Bartolo* keeps his ward a prisoner. Twice the precautions of the jealous old guardian are rendered inutile. *Almaviva* comes in the guise of a drunken soldier who claims to have been billeted upon the *Doctor*; he manages to make himself known to his innamorata, exchanges letters with her, but only escapes arrest at the end by making himself known to a body of soldiery who were about to carry him off. By the sudden change in their attitude toward the rude intruder, *Dr. Bartolo* is "astonied" and becomes the object of *Figaro's* pranks. Next the lover dons the hat and gown of a music master and gets into the presence of his mistress on the pretence that her teacher, *Don Basilio*, is ill and has asked him to take his place. The real *Basilio* comes, and there is a moment of confusion, from which *Figaro* relieves the lovers by persuading *Basilio* that he is really ill with a raging fever and bundling him out of the room. *Figaro* obtains the key of the balcony, and a midnight elopement is planned, but is frustrated by the discovery that the ladder leading from the balcony to the ground has been carried away. Meanwhile, *Bartolo*, having obtained *Rosina's* promise to marry him, arranges for the notary's visit. That official, however, is persuaded by *Figaro* to draw up and attend to the attestation of a marriage agreement between *Count Almaviva* and *Rosina*, and finding that all his precautions have been useless, *Bartolo* gives his blessing to the young people.

H. E. KREHBIEL.

NEW YORK, October 11th, 1900.

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Il Barbiere di Siviglia. (The Barber of Seville.)

Overture.

G. ROSSINI.

Andante sostenuto.

Tutti *Strings & Fag.* *Wood.* *Strings*

Piano. *ff* *pp* *f* *pp*

cresc. *Ob.* *pp*

Cantabile *f* *p* *Cor.*

Strings & Fag. *Strings* *Fl.* *Cor. sustain* *Fag. sustain*

dim. *p* *cresc.* *f* *Tutti*

p *f* *p* *Timp.*

The musical score is written for strings and woodwinds. It consists of eight systems of staves. The first system shows a piano part with complex rhythmic patterns. The second system includes a *morendo* marking. The third system is marked *Allegro.* and *Strings only* with a *pp* dynamic. The fourth system continues the piano part. The fifth system introduces woodwinds: Oboe (*Ob.*), Clarinet (*Cl.*), and Flute (*Fl.*), with dynamics *mf* and *f*. The sixth system shows the piano part with a *p* dynamic. The seventh system continues the woodwind parts. The eighth system features a *cresc.* marking and a *Tutti* section starting with a *f* dynamic.

Musical score for piano and strings, page 3. The score consists of eight systems of music. The first four systems are for piano (p) and feature complex chordal textures and arpeggiated figures. The fifth system introduces strings (Fug. col flauti) and features a more melodic line. The sixth system continues the string accompaniment. The seventh system includes a violin and viola part (Vln. & Viola) and a string part (Tutti Strs.). The eighth system concludes with a string part (Tutti Strs.) and a piano part (p).

Violin I.

Viola *cresc.*

Ob.

Cantabile

p

Cl.

Vln.

cresc.

Vln. *3*

Cl.

Cor.

Cl.

Cor.

Fl.

cresc.

Fl. & Cl.

mf

p

Piano
 Vlns.
pp
 Vlns. & Cl.
crusc.
 Fl. Ob. etc.
mf
 Cornet & Trombone
f
 Tuba
ff
 Strs.
pp

Musical score for page 6, featuring piano and various orchestral instruments. The score is written in G major (one sharp) and 4/4 time. It consists of eight systems of staves.

- System 1:** Piano (p) introduction with arpeggiated chords in the right hand and eighth-note patterns in the left hand.
- System 2:** Continuation of piano accompaniment.
- System 3:** Introduction of woodwinds: Oboe (Ob.), Clarinet (Cl.), and Flute (Fl.). The Flute part is marked *f* *Viola*. The piano accompaniment is marked *mf* *Fag.*.
- System 4:** Continuation of the woodwind and piano parts. The piano part has a *p* (piano) dynamic marking.
- System 5:** Continuation of the woodwind and piano parts. The Flute part is marked *mf*.
- System 6:** Continuation of the woodwind and piano parts. The piano part has a *cresc.* (crescendo) marking. The Flute part is marked *Cor. sustin*.
- System 7:** Introduction of strings: Violin (Vln.) and Cello (Cello). The Violin part is marked *Cantabile* and *Fag.*. The Cello part is marked *Vln.*.
- System 8:** Continuation of the string and piano parts.

Musical score for page 7, featuring piano and woodwind parts. The score is written in G major (one sharp) and 2/4 time. The piano part is in the left hand, and the woodwind parts are in the right hand. The score includes various dynamics and articulations.

Dynamics and articulations include: *cresc.*, *cl.*, *p*, *Fag.*, *Fl.*, *Vln.*, *cello*, *pp*, *Oh, Cl. & Fl.*, *cresc.*, *p*, *cresc.*, *rinf.*, *f*.

The score is divided into systems, with each system containing a piano part and a woodwind part. The piano part is written in the left hand, and the woodwind part is written in the right hand. The score includes various dynamics and articulations.

*Più mosso**Vln. II. & Viola*

The musical score is written for Violin II, Viola, and Tutti sections. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *Più mosso*. The score is divided into three systems. The first system features a treble staff with a *ff* dynamic marking and a bass staff. The second system includes a treble staff with a *Vln. I.* and *Tutti* marking, and a bass staff. The third system features a treble staff with a *Vln. II.* and *Viola & Bassi* marking, and a bass staff. The score concludes with a double bar line and a final chord.

Act I.

9

Nº 1. "Piano, pianissimo.,

Introduction.

Time of the action, near dawn; place, an open square in Seville. At the left the house of Bartolo, its windows having practicable bars and closed blinds, which can be unlocked and locked at the proper time. Fiorello, lantern in hand, ushers in a number of musicians with their instruments. Later, Count Almaviva, wrapped in a cloak.

Moderato.
Vln. Fag. & Cello

Piano. *Str. p*

Wind sustain

Fag. & Viola

Fiorello. (coming forward cautiously)

Pia - no, pia - nis - si - mo, sen - za par - lar,
Hush, let us soft - ly tread, breathe not a word,

tut - ti con me ve - ni - te qua, ve - ni - te qua.
No one must see, no one must see, no one must hear.

Chorus. **TEXOR.** (*sotto voce*).
 Pia - no, pia - nis - si - mo, ec - co - ci qua,
 Hush, let us soft - ly tread, breathe not a word,
BASS. (*sotto voce*).

Fiorello.
 Ve - ni - te qua, pia - no,
 Breathe not a word. Soft - ly,
 ec - co - ci qua, pia -
 No one must see, soft -

F.
 ve - ni - te qua.
 no one must hear.
 no, ec - co - ci qua.
 ly, no one must hear.
Strings pizz.
p. *stacc.*

F.
 Tut-to è si - lenzio, nes - sun qui
 No sound is stirring, all here is
ct. *ct.*

F. sta, chei no - stri canti
still, Till we with singing

p *cl.*

F. pos - sa tur - bar; Tut - to è si - len - zio, nessun qui sta, chei nostri
night's si - lence fill. *Wood* No sound is stirring, all here is still, Till we with

cl. *p*

F. can - ti pos - sa tur - bar; Tut - to è si - len - zio, nes - sun qui sta, chei no - stri
singing night's silence fill. No sound is stirring, all here is still, Till we with

F. Count (sotto voce). Fiorello.
C. can - ti pos - sa tur - bar. Fio - rel - lo, O - là! Si -
singing night's silence fill. *vln.* Fio - rel - lo, Ho - la! My

pp *Viola & Bass* *pp*

F. Count. Fiorello.
C. gnor, son qua. Eb - ben! gli a - mi - ci? Son pron - ti già.
lord, I'm here. Your friends, where are they? They're stand - ing near.

Strings arco *p*

Count.

C. Bra - vi, bra - vis - si - mi! fa - te si - len - zio, pia - no, pia -
 All to my wish has sped, none have ob - serv'd you, But let them

Ob. & Fag. Viola *cresc.*

C. nis - si - mo, sen - za par - lar, sen - za par - lar.
 soft - ly tread, no one must see, no one must hear.

F. *Fiorello.*
 Sen - za par -
 No one must

Chorus. *p*
 Pia - no, pia -
 Yes, we will

f *p*

C. Pia - no,
 Soft - ly.

F. lar, see, sen - za par - lar, ve - ni - te
 no one must hear. Breathe not a

nis - si - mo, sen - za par - lar,
 soft - ly tread, no one shall hear.

C. *sen - za par - lar, pia - no,*
No one must see, soft - ly,

F. *qua,*
word,

sen - za par - lar, pia - no,
No one shall see, soft - ly,

C. *sen - za par - lar.*
no one must hear.

F. *sen - za par - lar.*
no one must hear.

sen - za par - lar.
no one shall hear.

Nº 2. "Ecco ridente in cielo.,
 Cavatina.

Largo. (The musicians tune their instruments.)

Guitars

Cor. *f* *p* *f*.
 Vln. & Obs. *tr* *f* *p* *f*.
 Fl. Obs. & Cl. *cresc.* *tr*
 Tromb. *tr*
 Count.
 Ec - co ri-den-te in cie - - lo spun - ta la bel - la au -
 Dawn, with her ro - sy man - - tle, Stands at the gate of
 ro - - ra, e tu non sor - gian - co - - ra, e
 morn - ing, Night's gloom a - far is driv - - en, Yet

pp Strings & Guitars

puoi dormir co - sì? Sor - gi, mia dol - ce spe - me,
thou art slum - b'ring still! Wake, and a - rise, my fair - est,

vie - ni, bel - li - dol mi - o, ren - di men cru - do, oh Di - o! lo
Look forth in beau - ty beam - ing, Brighter than sun - shine gleam - ing With

Trombe

a piacere
stral, lo stral che mi fe - ri, lo stral che mi fe -
joy, with joy my heart to fill, with joy my heart to

Allegro.
ri. Oh sor - tel già veg - go quel
fill. Oh mo - ment of rap - ture! Her

mf *Cor. Strings pizz. & Guitars* *p*

ca - ro sem - bian - te: que -
fair hand ap - pear eth; My

arco *mf*

st'a-ni-ma a - - man-te ot - ten - - ne - - pie -
 sigh - ing she hear - eth, My pray'r she

tà! Oh i - stan-te
 grants. Bliss - ful moment,

d'a - mo-re! Fe -
 She ap - peareth! My -

li - ce mo - men-to! i
 sighing she heareth! Ye

stan-te d'a - mo-re! fe - li - ce mo - men - to!
 mo-ments, oh has - ten, Un - til I be - hold her!

oh dol - ce con - ten - to, chee -
Un - til I have told her My -

gual, heart no, non ha, no, Un

no, chee - gual non ha, chee - gual non ha! oh dol - ce con -
til I've told her my heart, my heart she en - chants, un - til I have

a piacere

ten - to, chee - gual heart non
told her my heart she en -

ha! che e - gual non ha! chee -
chants, my heart she en - chants, my

gual non ha! chee - gual non ha! chee - gual non
heart she en - chants, yes, she en - chants, yes, she en -
ha! che e - gual, che e - gual non ha!
chants, my, heart she en - chants!

Nº 3. Continuation and Stretta of Introduction.

Count.
Ehi, Fio-re-lo? Di', la ve-di?
Ho, Fio-re-lo! Fiorello. Dost thou see her?
Mio si-gno-re! Si-gnor,
Sir, command me. I see

Recitative.
Stretta.
p
ff

Tempo I.
Ah ch'è va-na-o-gni spe - ran - za!
Ah, in vain is all my pleading!
no. naught. Si - gnor con - te,
Sir, the morning
Tempo I.
p Cl. & Fag. Viola

Count.

F. *il gior-no a - van - za.* Ah che pen - so!
 C. *is far ad - vanc - ing.* Yet she stirs not!

cresc.

C. *che fa - rò?* Tut - to è va - no -
 All is vain - *pizz.* I'll dis - miss them:

p *p stacc.*

C. *Buo - na gen-te! -* Chorus (*sotto voce*). A -
 Friends, come hith - er, Come

Mio si - gnor -
 Sir, we come.

(The Count gives his purse to Fiorello, who distributes money to the musicians.)

C. *van-ti, a - van-ti!* Più di suo - ni, più di
 nearer, come nearer! Here I need no more de -

C. *can - ti, più - di suo - ni, io bi - so - gno or-mai non*
 tain ye, Take my thanks, yes, my good friends, take my thanks and

Fiorello.

ho. Buona notte a tut-ti quanti, più di voi che far non sò, buo-na
go. Here no longer we will de-tainye, So good-bye, my friends, now go, Here no

notte, buo-na not-te, più di voi che far non sò.
longer we'll de-tainye, So good-bye, my friends, now go.

pp *pp*

(The musicians surround the Count, thanking him and kissing his hands and the hem of his cloak; he, annoyed
Allegro vivace.

Viv. & Fug.
p

by their noisy demonstrations, tries to chase them off, as does also Fiorello.)

f

Count.
Ba-sta,
Silence,

Chorus.
Mil-le grazie, mio si-gno-re, del fa-vo-re, del-l'o-
Sir, we humbly thank your ho-nor, No-ble pa-tron, gen'rous

C. *ba-sta, non par-la - te! ma non serve, non gri-da - te!*
 gently, I dismiss ye, 'Tis suf-ficient, pray now cease ye!
 F. *no-re, mille grazie, mio si - gnore, del fa - vo-re, del-l'o -*
 donor, Sir, we humbly thank your honor, Noble patron, gen'rous
Ma - le - det - ti! an-da - te vi - a!
 Fiorello. Oh con-found ye! bestill, ye rascals!
 C. *Zit - ti, zitti, che ru - mo-re! ma - le -*
 Pray, be silent, hush, ye rascals! was such
nore! Ah, di tan - ta cor - te - si - a, ah, di tan - ta cor - te - si - a ob - bli -
 donor, For your bounty we are grateful, for your bounty we are grateful, Thousand,
Vins. Cl. & Fag. Gh.
 C. *ah ca - naglia, via di qua! Tut - to*
 was such uproar ev - er heard! All the
 F. *dettit! via di qua! Ve' che*
 uproar ev - er heard! Friends, the
ga - ti, ob - bli - ga - ti, ob - bli - ga - ti in ve - ri - tà!
 thousand, thousand thanks, a thousand thanks to you, my lord.
p tutti

C. *quan-to il vi - ci - na - to, tut - to quan-to il vi - ci - na - to que - sto*
 neighbors will be flock-ing, all the neighbors will be flock-ing To be -

F. *chias-so in-dia - vo - la - to, ve' che chias-so in-dia - vo - la - to! ah che*
 noise you make is shock-ing, yes, the noise you make is shock-ing, Have a

Oh che in - contro for - tu - na-to!
 Gold - en pieces, what good fortune!

cresc.

C. *chias - so, que - sto chias - so, que - sto chias - so sve - glie - rà, sì, tut - to*
 hold this scene ab - surd, yes, to be - hold this scene ab - surd, yes, all the

F. *rab - bia, ah che rab - bia, ah che rab - bia che mi fa! ma ve' che*
 care, yes, have a care lest to chas - tise ye I am stirr'd! Be - gone, the

È un si - gnore di qua - li - tà. Oh che in -
 We're most lucky, up - on my word! Gol - den

C. *quan-to il vi - ci - na - to que - sto chias - so sve - glie - rà!*
neighbors will be flock - ing To be - hold this scene ab - surd.

F. *chias-so in-dia - vo - la - to! ah - che rab - bia che mi fa! Ma - le -*
noise you make is shock - ing, To chas - tise ye I am stirr'd! Go, ye

con - tro for - tu - na - to! è un si - gnor di qua - li - tà, sì,
piec - es, what good for - tune! We're most luck - y, 'pon my word, yes,

mf

C. *Ah ca - na-glia, via di qua!*
Go, ye rascals, ser - vile herd!

F. *det-ti, an-da - te vi - a, ma-le - det-ti, an-da - te vi - a, ah ca - na-glia, via di*
rascals, 'tis suf - ficient, go, ye rascals, 'tis suf - ficient, Was such uproar ev - er

sì, è un si - gnor di qua - li - tà!
this is luck, up on my word!

C. *ff* Tut - to quan - to! vi - ci - na - to que - sto chias-so
 All the neigh - bors will be flocking. To be - hold this

F. qua! ca - na - glia, ah ca - na - glia, ah ca - na - glia,
 heard! I tell ye go, ye ras - cals, Was such up - roar

C. E un si - - gnor di qua - li - tà, sì, gra - zie, gra - zie
 This is luck, up - on my word, A thousand, thousand

C. sve - glie - rà! Basta, basta! Basta, basta!
 scene ab - surd. Silence, silence! silence, silence!

F. via di qua! Zit - ti, zit - til Zit - ti, zit - til Oh che
 ev - er heard! Hush, ye rascals, hush, ye rascals, Was such

C. del fa - vor. Gra - zie, gra - zie!
 thanks, my lord. Thank you, thank you!

C. *Strings only* Ah ma-le-detti andate vi - a, ma-le-detti andate vi - a, ah ca - na - glia, via di
 Ah go, ye rascals, I dismiss ye, go, ye rascals, I dismiss ye, Was such uproar ev - er

F. rabbia che mi fa!
 uproar ev - er heard!

C. *p*

C. qua! Ma-le-det-ti, anda-te vi-a! ah ca-
heard! Go, ye rascals, I dismiss ye! Was such

F. Zit-ti, zit-ti, che ru-more! ma-le-detti,
Hush, ye rascals, 'tis suf-ficient! Was such uproar

Ah di tan-ta cor-te-si-a, ah di tan-ta cor-te-si-a ob-bli-ga-ti, ob-bli-
For your bounty we are grateful, for your bounty we are grateful, Thousand, thousand, thousand,

as before
p

C. naglia, via di qua! Tut-to quanto il vi-ci-na-to, tut-to
uproar ev-er heard! All the neighbors will be flocking, all the

F. via di qua! Ve' che chiasso india-vo-la-to! ve' che
ev-er heard! Go, the noise you make is shocking, yes, the

ga-ti, ob-bli-ga-ti in ve-ri-tà. Oh che in-contro
thanks, a thousand thanks to you, my lord. Gold-en pieces,

p

C. *quan-to il vi - ci - na - to que - sto chias - so, que - sto chias - so, que - sto*
 neighbors will be flock-ing To be - hold this scene ab - surd, yes, to be -

F. *chiasso in-dia - vo - la - to! oh - che rab - bia, oh - che rab - bia, oh - che*
 noise you make is shock-ing, Have a care, oh, have a care, Lest to chas-

for - tu - na - to! È un si - gno-re
 what good fortune! We are luck-y,

cresc.

C. *chias - so sve - glie - rà, sì, tut - to quan-to il vi - ci - na - to que - sto*
 hold this scene ab - surd, yes, all the neighbors will be flock-ing To be -

F. *rab - bia che mi fa! ma ve! che chiasso in-dia - vo - la - to! Oh - che*
 tise - ye I am stirr'd! Be-gone, the noise you make is shock-ing, To chas-

dí qua - li - tà. Oh che in-con - tro for - tu - na - to! è un si -
 up-on my word. Gold - en piec - es, what good for - tune! We are

ff

C. *ff*
 chiasso sve-glie-rà, sì, tut - to quan - to il vi - ci -
 hold this scene ab - surd, yes, all the neigh - bors will be

F. *ff*
 rab-bia che mi fa! Ma ve' che chias - so in - dia - vo -
 tise ye I am stirr'd! Be - gone, this noise you make is

ff

gnor di qua - li - tà - si - gno - re - gra - zie, gra - zie,
 luck - y, 'pon - my word! Oh thank you, thank you, thank you,

ff

C. *ff*
 na - to que - sto chias - so sve - glie - rà, sì, tut - to
 flock - ing To be - hold this scene ab - surd, yes, all the

F. *ff*
 la - to! oh che rab - bia che mi fa! ma ve' che
 shock - ing, To chas - tise ye I am stirr'd! Be - gone, the

ff

gra - zie, è un si - gnor di qua - li - tà - si - gno - re -
 thank you, This is luck up - on my word, Oh thank you,

ff

C. 
 quan - to il vi - ci - na - to que - sto chias - so
 neigh - bors will be flock - ing To be - hold this

F. 
 chias - so in - dia - vo - la - to! oh che rab - bia
 noise you make is shock - ing, To chas - tise ye


 gra - zie, gra - zie, gra - zie, è un si - gnor di
 thank you, thank you, thank you, This is luck, up -


 gra - zie, gra - zie, gra - zie, è un si - gnor di
 thank you, thank you, thank you, This is luck, up -



C. 
 sve - glie - rà, que - sto chias - so sveglie - rà, que - sto chiasso sveglie - rà! ma - le -
 scene ab - surd, hence, be - gone, ye servile herd, hence, be - gone, ye servile herd, hence, be -

F. 
 che mi fa! oh che rab - bia che mi fa! oh che rab - bia che mi fa! ma - le -
 I am stirr'd, to chastise ye I am stirr'd, to chastise ye I am stirr'd! Was such


 qua - li - tà, di qua - li - tà, di qua - li - tà, qua - li -
 on my word, up - on my word, up - on my word, 'pon my


 qua - li - tà, di qua - li - tà, di qua - li - tà, qua - li -
 on my word, up - on my word, up - on my word, 'pon my



C. det-ti, via di qua, via di qua, via di qua!
gone, ye servile herd, servile herd, servile herd!

F. det-ti, via di qua, via di qua, via di qua!
up-roar ev-er heard, ev-er heard, ev-er heard!

tà, qua-li - tà, qua-li - tà, qua-li - tà! (exeunt musicians)
word, 'pon my word, 'pon my word, 'pon my word!

dim.

p *morendo*

Recitative.

Count. Fiorello.

C. Gen-te indiscre-ta! Ah qua - si con quel chiasso imper - tu-no, tut-to quan-to il quar-
Tur-bulent fellows! I thought they'd never end their noisy chatter, all the neighbors are

F. *[Piano accompaniment with sustained chords]*

Count (looking towards the balcony).

F. tie-re han ri-sveglia-to. Al-fin so-no par-ti - ti! E non si ve-de! E j-nu-ti - le spe-
stirring to know the reason. At last we have dispatch'd them. I cannot see her! I linger here in

C. *[Piano accompaniment with sustained chords]*

(walking about, reflecting)

C. rar. (Ep-pur qui vo-glio as-pet-tar di ve-der-la. O - gni mat-ti - na el-la su quel bal-
vain. (And yet I will not quit this spot ere I've seen her. There ev-ry morning, gazing from yonder

C. co-he a prender fre-sco vie-ne sull' a - u - ro - ra. Pro - via-mo) O - là, tu an-co-ra fi-
window, I have beheld her, breathing the early freshness. There's hope yet. Fio-rel, go before me, I

Fiorello. (Fiorello retires) Count.
C. ti - ra-ti, Fiorel. Va-do. La in fondo at - ten-de-rò suoi or - di - ni. Con lei se parlar mi fi-
F. wish to be alone. Yes, sir, down yonder I'll stand until you summon me. For if I but see her a

C. e-sce, non vo-gliò testi-moni. Che a quest'o-ra i - o tut-t'i gior-ni qui ven-go per le-i dov'
moment, noneed of any witness. She has seen me loit'ring 'neath her window, And guessing my secret, knows

C. esser av-ve-du-ta. Oh ve-di a - mo-re a un uo-mo del mio rango co-me l'ha fat-ta bel-la! Ep-
that I fondly love her. Oh wonder, enchantment, Oh love, how great thy magic! How hast thou now transform'd me! And

Figaro (within, singing). Count.
C. pu-re, ep-pu-re! oh! dev'es - se-re mia spo-sa. La la la, la la la la la la. Chi è
F. shall I? and can I? Yes, 'tis she shall be my countess. Lâ la la, la la la la la la. Who

c. mai quest'impor-tu-no? La-scia-mo-lo pas-sar; sot-to quegl' ar-chi non ve-
can be this in-trud-er? I'll hide and let him pass; Un-der those arch-es nonewill

(Hides under the portico)
c. du-to, ve-drò quan-to bi-so-gna; già l'al-ba ap-pa-re, e a-mor non si ver-gogna.
seeme, from thence I can observe him; 'tis now broad day-light, but love is never weary.

Nº 4. "Largo al factotum della città.,,

Cavatina.

Allegro vivace.

Piano. *Tutti* *f* *Str.* *p* *p*

Tutti *f*

p *p*

(within)

Figaro. (singing behind the scenes)

F.  La la la le ra,
La la la le ra,



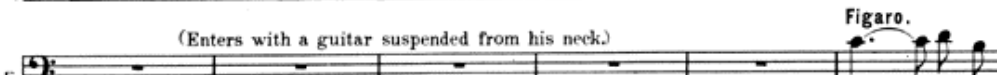
F.  la la le ra,
la la le ra,




F.  la ran la le ra,
la ran la le ra,



(Enters with a guitar suspended from his neck.)

F.  Figaro.

Lar - go al fac-
I'm the fac-



F.  to-tum del-la cit - tà, lar - go!
to-tum of all the town, make way!

La ran la la ran la la ran
La ran la la ran la la ran



f

la la. Pre - sto a bot - te - ga, ch  l l - ba   gi , pre - sto!
 la la. Quick now to business, morning hath shown, 'tis day.

p

La la ran la la ran la le ra la.
 La la ran la la ran la le ra la.

Cl.
p

Ah che bel vi - ve - re, che bel pia - ce - re, che bel pia -
 Oh, 'tis a charming life, brim - ful of plea - sure, brim - ful of

Fl.
 cresc.
 Fug.

ce - re per un bar - bie - re di qua - li - t ! di qua - li - t !
 pleasure, That of a bar - ber, used to high life, used to high life!

p
mf

Ah bra - vo, Fi - ga - ro, bra - vo, bra - vis - simo, bra - vo! La ran
 No one can vie with the bril - li - ant Fi - ga - ro, no, none. La ran

f
p

la la ran la la ran la la. For - tu - na - tis - si - mo per ve - ri -
 la la ran la la ran la la. Al - ways in luck where good fortune is

tà! bra - vo! Lara la la ran la la ran la la. For - tu - na -
 rife. Well done! Laran la la ran la la ran la la. Al - ways in

tis - si - mo per ve - ri - tà, for - tu - na - tis - si - mo per ve - ri -
 luck where good for - tune is rife, al - ways in luck where good for - tune is

tà! Lale ran la la le ran la la rela re la la laran la la ran la.
 rife! Lale ran la la le ran la la rela re la la laran la la ran la.

Pronto a far tut - to, la not - te, il
 Ear - ly and late, for all who re -

F. *gior-no sempre d'in - tor - no in gi-ro sta. Mi-glior cuc - ca - gna per un bar- quire me, Nothing can tire me, rea-dy for all. Of all pro - fessions that can be*

F. *bie - re, vi - ta più no - bi - le, no, non si dà. La le ran la le ran la le ran mentioned, That of a bar-ber is best of them all. La le ran la le ran la le ran*

Fag. & Strings

F. *la le ran la le ran la le ran la le ran la la le ran la le ran la le ran la.*

F. *Ra - so - rie pet - ti - ni, lan - cet - tee Scissors in hand, mongst my combs and my*

F. *for - bi - ci al mio co - man - do tut - to qui sta, lancet - tee for - bi - ci, ra - so - rie ra - zors, I stand at the door, when customers call, Scissors in hand, mongst my combs and my*

pet - ti - ni al mio co - man - do tut - to qui sta. V'è la ri -
ra - zors, I stand at the door when cus - tomers call. Then there are

sorsa poi del me - stiere col - la don - net - ta, col ca - va -
cases, quite di - plo - matic, Heredamsel sigh - ing, the swain ec -

lie - re, col - la don - net - ta, la le ran le rà, col ca - va - lie - re, la le ran
sta - tic, here damsel sighing, la le ran le ra, there swain ec - sta - tic, la le ran

la, la, la. Ah che bel vi - ve - re,
la, la, la. 'Tis a de - lightful life,

che bel pia - ce - re, che bel pia - ce - re per un bar - bie - re di qua - li -
brim - ful of plea - sure, brim - ful of pleasure, That of a bar - ber, used to high

F: *tà! di qua-li - tà!* *Tut-ti mi*
life, used to high life! *I am in*

F: *chie-do-no, tut-ti mi vo-glio-no, don-ne, ra-gaz-ze,*
such request, nor night nor day I've rest, Old men and maidens,

F: *vec-chi e fan-ciul-le: Qua la par-ruc-ca, - pre-sto la*
matrons and gallants. "Have you my wig there?" "Quick here and

F: *bar-ba - qua la san-gui-gna - pre-sto il bi-gliet-to - Tut-ti mi*
shave me." "I've got a headache." "Run with this letter." I am in

F: *chie-do-no, tut-ti mi vo-glio-no, tut-ti mi chie-do-no, tut-ti mi vo-glio-no: Qua la par-*
such request, nor night, nor day I've rest, I am in such request, nor night, nor day I've rest. "Have you my

F. *ruc - ca, pre - sto la bar - ba, presto il bi - gliet - to! Fi - ga - ro, Fi - ga - ro,
wig there, "Quick here and shaveme," "Run with this let - ter." Fi - ga - ro, Fi - ga - ro,*

cresc.

F. *Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro — Ahi - mè! — ahi -
Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro — No more, — no*

F. *mè! — che fu - ria! ahi - mè! — che fol - la! U - no al - la vol - ta
more! — this cla - mor I'll bear — no lon - ger! For pi - ty's sake, speak*

F. *per ca - ri - tà, per ca - ri - tà, per ca - ri - tà! u - no al - la
one at a time, for pi - ty's sake, for pi - ty's sake, for pi - ty's*

d.m.

F. *vol - ta, u - no al - la vol - ta, u - no al - la vol - ta per ca - ri - tà!
sake, speak one at a time, oh for pi - ty's sake, speak one at a time!*

p

F. *Fi - ga-ro! Son qua. Ehi- Fi - ga-ro!*
Fi - ga-ro! I'm here. Eh- Fi - ga-ro!

F. *Son qua. Fi-ga-ro qua, Fi-ga-ro là, Fi-ga-ro qua, Fi-ga-ro*
I'm here. Fi-garo here, Fi-garo there, Fi-garo there, Fi-garo

F. *là, Fi-ga-ro su, Fi-ga-ro giù, Fi-ga-ro su, Fi-ga-ro giù! Pronto pron-*
where! Fi-garo high, Fi-garo low, Fi-garo stay, Fi-garo go. I'm in-dis-

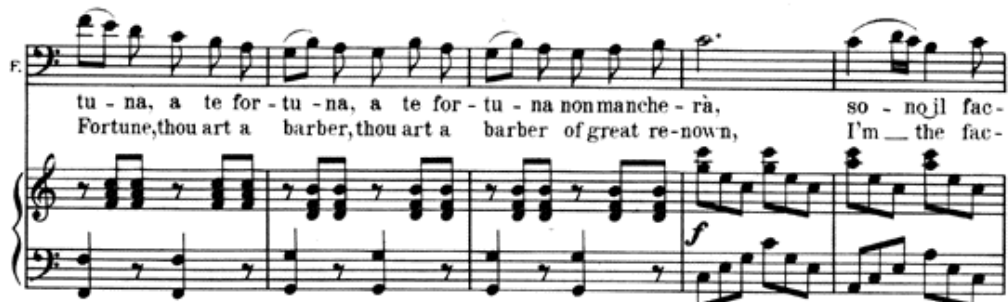
F. *tis-si-mo son co-me il ful-mi-ne, so-no il fac - to - tum del-la cit - tà, del-la cit-*
pen-sa-ble, ir-re-pre - hen-si-ble, I'm the fac - to - tum of all the town, of all the

F. *tà, del-la cit - tà, del-la cit - tà, del-la cit - tà!*
town, of all the town, of all the town, of all the town!

F.  Ah bravo, Fi-ga-ro, bravo, bra-vis-si-mo! ah bravo, Fi-ga-ro, bravo, bra-
Ah bravo, Fi-ga-ro, bravo, bra-vissi-mo, ah bravo, Fi-ga-ro, bravo, bra-

F.  vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-
vis-si-mo! thou art a fa-vor-ite of For-tune, thou art a bar-ber of great re-

F.  rà. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, a te for-tu-na, a te for-
nown. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, Thou art the fa-vor-ite of

F.  tu-na, a te for-tu-na, a te for-tu-na non man-che-rà, so-no il fac-
Fortune, thou art a barber, thou art a barber of great re-nown, I'm the fac-

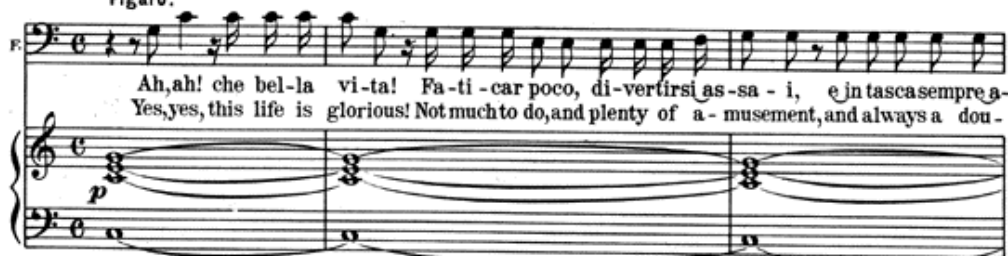
F.  to-tum del-la cit-tà, — so-no il fac-to-tum del-la cit-
to-tum of all the town, — I'm the fac-to-tum of all the

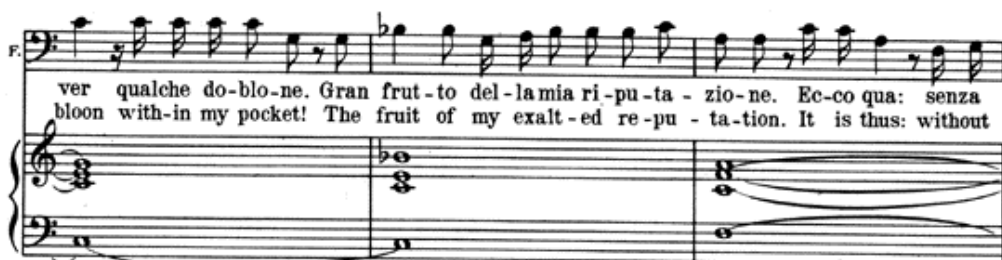
F. 

F. 


Recit.

Figaro.

F. 

F. 


F. 

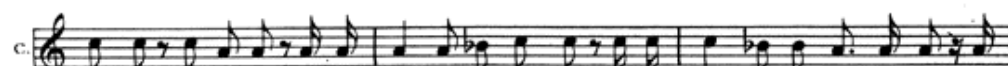
F. 
 corre pel ma-ri-to: i-o col-la scu-sa del pet-ti-ne di giorno, del-la chi-
 her appealing glances; pretexts are not wanting, by day, my comb and razor, by night, gui-

F. 
 tar-ra col fa-vor del-la not-te, a tut-ti o-ne-sta-men-te, non fo per dir, m'a-
 tar in hand, I go se-re-nading; I ne'er o'erstep good manners, none I of-fend; to

F. 
 dat-to a far piacere. Oh che vi-ta, che vi-ta, oh che mestiere! Or-sù, presto a bot-
 please, my sole ambition. 'Tis de-lightful, delightful! Best of professions! Now to business, time is

Count. 
 te-ga. (E des-so, b pur m'in-ganno?) (Chi sa-rà mai co-stu-i?) (Oh è lui senz'
 pressing. (Those features seem quite fa-miliar!) (Now who the deuce can that be?) (No, I'm not mis-

Figaro. 
 al-tro!) Fi-ga-ro! Mio pa-dro-ne - Oh! chi veg-go! Ec-cel-lenza! Zit-to,
 taken!) Fi-ga-ro! Sir, your servant - Oh, your lordship! how surprising! Hush there,

C. 
 zit-to, prudenza: qui non son co-no-sciu-to, nè vo' far-mi co-no-sce-re. Per
 hush there, be si-lent; in this town no one knows me, and I would not be re-cognized, For

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Figaro.

C. questo ho le mie gran ra - gio - ni. In - ten - do, in - ten - do, la lascio in li - ber -
 F. reasons I need not further mention. Enough, sir, e - nough, sir, no lon - ger I'll in -

Count. Figaro. Count.

F. ta. No - Che ser - ve? No, di - co; re - sta qua; for - se ai di - se - gni
 C. trude. Stay! And why, sir? I tell you, you shall stay; (who knows but this en -

C. mie - i non giungi i - noppo - tu - no. Ma co - spet - to! dimmi un po', buo - na la - na.
 F. counter might aid my present projects. And what fortune sent you here, my Mer - cu - rius?

Figaro.

C. co - me ti tro - vo qua? po - ter del mondo! ti veggio grasso e ton - do. La mi - se - ria, si -
 F. just in the hour of need! And, by the Powers! I see that you have prosper'd. On star - va - tion, I've

Count. Figaro. Count. Figaro.

F. gnore! Ah, bir - bo! Gra - zie. Hai mes - so ancor giu - di - zio? Oh! e
 C. prosper'd. Ah, rascal! Thanks, sir. You're just the same as ev - er. Oh! the

Count.

F. co - me. Ed el - la - come in Si - viglia? Or te lo spie - go. Al Prado vi - di un
 C. same, sir, But tell me, why here in Seville? Hear, I will tell you. One evening I be -

C. fior di bel-lez-za, u-na fan-ciul-la, fi-gliad'un cer-to me-di-co barbo-gio che
held on the Pra-do a flow'rof beauty, Daughter of some old limb of Es-cu-lapius, who

C. qua da pochi di s'è sta-bi-li-to; io di questa in-va-ghi-to, la-sciai pa-tria e pa-
came to yonder house not many days since; of this maid-en en-amoured, home and friends I have

C. ren-ti, e qua men ven-ni, e qui la not-te e il glori-no pas-so gi-
quit-ted; here, 'neath her window, by night and day I lin-ger, wait-ing and

Figaro.
C. rando a que' bal-co-ni in-torno. A que' bal-co-ni? un me-di-co? oh cospet-to! sie-te
hoping that she may give some token. Beneath that window? a doctor too? oh how lucky! could you

Count.
C. ben for-tu-na-to; sui macche-ro-ni il ca-cio v'è ca-sca-to. Co-me?
wish better fortune? The roast-ed pigeon comes fly-ing in your mouth, sir. How so?

Figaro.
C. Cer-to. Là den-tro ió son bar-bie-re, parrucchier, chi-rur-go, bot-ta-ni-co, spe-
Listen. In that house I am the barber, the coiffeur, the surgeon, the her-balist, be-

Figaro. **Count.**

zial. ve-te-ri-na-rio, il faccendier di ca-sa. Oh che sor-te! Non ba-sta. La ra-
 sides chemist and druggist, and con-fiden-tial agent. What good fortune! And, hark you, your a -

Count.

gaz-za fi-glia non è del me-di-co. E soltan-to la sua pu-pil-la! Oh che con-so-la-
 dord one is not the doctor's child at all, she is on-ly his ward in chanc'ry. Oh blessed in-for-

Figaro. **Count.** **Figaro.** (they retire under the portico)

zio-ne! Per-ciò - Zit-to! Co-s'è? Sà-pre il bal-co-ne.
 ma-tion! And yet - cau-tion - Well, what? The win-dow o-pens.

Rosina (on the balcony) **Count.**

Non è ve-nu-to an-co-ra - For-se - Oh mia vi-ta! mio nu-me! mio te -
 He is no there as us-uai. May be - Oh my fairest - a-dord one, oh my

Rosina.

so-ro! vi veggo al-fi-ne, al-fi-ne - Oh che ver-go-gna! vor-rei dar-gli il bi-
 treasure! do I be-hold thee! oh tell me - 'Tis most pro-vok-ing! could I give him the

Bartolo. **Rosina.**

glietto - Eb-ben, ra-gazza? Il tempo è buono. Co-s'è quella carta? Niente, nien-te, si-
 letter - Well, child, what is it? 'Tis a fine morning; just show me that paper. Oh, 'tis naught, I as -

Count.

R. C. gno-re: son le pa-ro-le dell' aria dell'i-nu-til pre-cau-zio-ne. Ma bra-va-Dell'i-
sure you; on-ly some words of an aria, taken from the "Vain Pre-caution." How witty, taken

Figaro. Bartolo. Rosina.

C. F. B. R. nu-til pre-cauzio-ne! Che furba! Co-sè que-sta i-nu-til pre-cauzione? Oh
from the "Vain Precaution!" She's crafty! What's the meaning of this same "Vain Precaution?" The

Bartolo.

R. B. bel-la! è il ti-to-lo del nuovo dramma in musi-ca. Un dramma! Bella co-sa! sa-ra'al
meaning? Why, don't you know? 'tis the new op'-ra, so po-pular. An op'-ra! stuff and nonsense! In these

B. so-li-to un dramma se-mi-serio, un lun-go, ma-lin-co-ni-co, no-io-so, po-
modern times there's no such thing as music; their mawkish, long, non-sensi-cal productions, no

Rosina.

R. e-ti-co strambotto. Barba-ro gusto! se-co-lo cor-rotto! Oh me meschina!
man of sense can bear with. Barbarous public, and degen'rate artists! Oh how unlucky!

Bartolo. Rosina. Count.

R. C. L'aria m'è ca-du-ta. Raccog-lie-te-la pre-sto. Va-do, va-do. Ps! ps! T'ho in-
I have drop't the a-ria, will you please go and fetch it. Yes, with pleasure. St! st! I

Rosina. Count. Bartolo. Rosina.

te - so. Pre-sto. Non te - me-te. Son qua. Dov' è? Ah il ven-to l'ha por-ta-ta
 hear thee. Take it. I have got it. I'm here, where is't? The wind has carried it a -

Bartolo.

vi - a. Guarda - te. Io non la veg-go. Eh si-gno - ri - na, non vor-re - i - (Co-
 way, Sir, 'Tis vanish'd. I can see noth-ing; ah, Miss Un - ru - ly, I've sus-picions. (Con-

spet-to! co-stei m'a-ves-se pre-so!) In ca - sa, in ca - sa, a - ni - mo,
 found it! she's fool-ing me for cer-tain!) Go in, miss, go in, miss, speak not a

Rosina. Bartolo.

su. A chi di - co? In ca - sa, presto. Va-do, va-do, Che fu - ria! Quel bal-co-ne
 word. Do you hear me? Go in, I tell you. Ah me, ah me! How wretched! That verandah

Rosina. (Rosina retires from the balcony)

vo-glio far mu-ra - re: Den-tro, di - co! Ah che vi - ta da cre-pa - re!
 shall be wall'd to-mor-row. In, I tell you! Oh 'tis torment, des-pe-ra-tion!

Count. Figaro.

Po - ve-ra di-sgra-zia-ta! Il suo sta-to in-fe-li-ce sem-pre più min-e-res-sa. Pre-sto,
 Poor lit-tle bird imprisoned! Her un - hap-py po-sition fires a - new all my wishes. Come, make

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F. *Count.* (Figaro reads the note)

C. pre - sto: ve - dia - mo co - sa scri - ve. Ap - pun - to. Leg - gi.
haste then, and read what she has writ - ten. 'Tis well said. Read it.

"Le vostre assidue premure hanno eccitata la mia curiosità. Il mio tutore è per uscire di casa; appena si sarà allontanato, procurate con qualche mezzo ingegnoso d'indicarmi il vostro nome, il vostro stato, e le vostre intenzioni. Io non posso giammai comparire al balcone, senza l'indivisibile compagnia del mio tiranno. Siate però certo, che tutto è disposta a fare, per rompere le sue catene, la sventurata Rosina."

"Your assiduous attentions have attracted my notice. My guardian is going out; as soon as he is gone, contrive some means to let me know your name, your condition and your intentions. I can never appear at the balcony without my inevitable tyrant; be assured, however, that every effort will be made to break her chains by the unfortunate Rosina."

C. *Count.*

Sì, sì, le rom - pe - rà! Su, dimmi un poco: che raz - za d'uomo è que - sto suo tu -
Yes, yes, she'll break her chains! Now, tell me truly; what kind of fellow is yon old blust'ring

F. *Figaro.*

to - re? È un vec - chio inde - mo - nia - to, a - va - ro, so - spet - to - so, bron - to - lo - ne, a -
tyrant? I think he is possess'd, sir; a miser, most sus - picious, and a bul - ly; his

F. vrà cent'an-ni in-dos-so e vuol fa-re il ga-lan-te. In-do-vi-na-te! per man-gia-re a Ro-
age is o-ver three score, yet he thinks he's a gallant. Now just i-magine, he would capture both Ro-

F. si-na tut-ta l'e-re-di-tà, s'è fit-to in ca-po di vo-ler-la spo-sa-re. A -
si-na and all her fu-ture wealth; that is the reason he gives out he's her bride-groom: Stand

Count. *Figaro.*

F. *B.* iu-to! Che? S'a-pre la por-ta. Fra momenti io tor-no, non a-pri-te-a nes-
by there! Why? The door is op'ning. Mind my orders, and mark me, not a soul here shall

(locking the house-door)

II. su-no. Se Don Ba-si-li-o ve - nis-se a ri-cer-car-mi, che a - spet-ti. Le mie noz - ze con
enter but Don Ba-si-li-o; should he come, you can tell him to a - wait me. Now my mar-riage with

(exit)

III. lei me-glio è affret-ta - re. Sì, den-tr'og-gi fi - nir vo' que-st'af - fa - re.
her must be conclud-ed; Yes, and af - ter, she need not be se-clud-ed.

Recitative.

Count.

C. Dentr'oggi le sue noz-ze con Ro-si-na! Ah vec-chio rim-bam-bi-to! Ma
The marriage between him and my Ro-si-na! Ah, dotard most be-sotted! But

Figaro.

C. F. dimmi or tu: chi è que-sto Don Ba-si-li-o? È un so - len-ne imbrogli- on di ma-tri -
tell me at once, who is this Don Ba-si-li-o? Full of craft and intrigue, a sneaking

F. mo-ni, un col-lo tor-to, un ve-ro di-spe-ra-to, sempre sen-za un quat-tri-no -
scoundrel, maker of matches, a hy-pocrite accomplish'd, always short of three farthings,

Count.

F. C. già è ma-e-stro di mu-si-ca: in-segna al-la ra-gaz-za. Be-ne, be-ne, tut-to
but he is teach-ing your la-dy fair the no-ble art of music. Ve-ry well, then; he'll be

Figaro.

F. C. gio-va sa-per. O-ra pen-sa-te del-la bel-la Ro-si-na a sod-dis-far le
turn'd to account. Now let us set-tle how you'll an-swer the questions ask'd by the fair Ro-

Count.

F. C. bra-me. Il no-me mi-o non le vo' dir, nè il gra-do; as-si-cu-rar-mi vo'
si-na. I will not tell her my name or rank, that must be awhile a secret; I'll

F. C. pri-a ch'el-la a-mi me, me so-lo al mon-do, non le ric-chez-ze i
know first that she loves me, me on-ly, and dear-ly, and that she craves not

Figaro.

F. C. ti-to-li del Con-te Al-ma-vi-va. Ah, tu po-tre-sti- I-o? no, ei-
rank or wealth as Countess Al-ma-vi-va. Ah, do but aid me- Aid you? you a-

Count. Figaro.

F. C. gnor; voi stes-so do-ve-te. Io stesso? E co-me? Zi-zit-to. Ec-co-cia
lone, you sin-gly can do it. I sin-gly? how can I? Hush, stir not! 'Tis just the

F. *ti-ro, os-ser-va-te: per bac-co, non mi sbaglio. Die-tro la ge-lo-si-a sta la ra-*
moment, now look yonder; by Bacchus, I can see her. There, hid be-hind the curtains, stands your a-

F. *gaz-za; pre-sto, presto all'as-sal-to, niun ci ve-de. In u-na canzo-net-ta co-sì al-la-*
dor'd one; now at once to the charge, sir, no one's looking. Now sing some little ballad, of your in-

F. *Count. Figaro.*
buo-na il tut-to spie-ga-te-le, si-gnor. U-na can-zo-ne? Cer-to.
dit-ing, and tell her all you would have her know. I sing a bal-lad? Yes, sir.

F. *Count. Figaro. Count.*
Ec-co la chitar-ra, presto an-diamo. Ma i-o - Oh che pa-zienza! Ebben, pro-via-mo.
Here, take my guitar then, quick, be-gin, sir. How can I? I lose all patience. I will convince her!

Nº 5. Canzone.

Andante. mezza voce
Guitar & Strings pizz.
p
Se il mio no-me sa-per voi bra-ma-te, dal mio
Who for e'er 'neath thy window is sigh-ing, Dost thou

C. *labbro il mio no-me ascol - ta - te. Io son Lin - do-ro, che fi - do v'a -*
 ask? dear one, hark my re - ply - ing. I am Lin - do-ro, who fond - ly a -

C. *do - ro, che spo - sa vi bra - mo, che a no - me vi chia - mo, che a no - me vi chia - mo, di voi*
 dore thee, Who humbly implores thee, With pray - ers ad - jures thee, with pray - ers ad - jures thee, That his

cresc. *rit.*

C. *sem - pre par - lando co - sì dal - l'au - ro - ra al tra - mon - to del dì, dal - l'au -*
 heart thou for ev - er wilt bless, That - an - answering flame thoult con - fess, that an

p *f*

C. *ro - ra al tra - mon - to del dì. Se - gui, ca - ro, deh se - gui co - sì.*
 an - swer - ing flame thoult con - fess. Ah, my feelings thou sure - ly canst guess.

p *col canto* *pp*

Rosina.

Recit. *Figaro.* *Count.* *Figaro.*

F. C. F. *Sen - ti - te! Ah! che vi pa - re? Oh me fe - li - ce! Da bra - vo, a vo - i, se - gui - te.*
 She answers! What could be better? Oh blissful moment! Go on, sir, go on, sir, it's splendid!

p

Andante.

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Count.
C. L'a-mo-ro-soe sin-ce-ro Lin-do-ro non può dar-vi, mia ca-ra, un te -
Thy Lin-do-ro can of-fer no trea-sure, But a heartfull of love without

C. so-ro. Ric-co non so-no, ma un co-re vi do-no, un' a-ni-ma -
mea-sure. Riches I have not, and honors I crave not, and honors I

C. man-te che fi-dae co-stante, che fi-dae co-stante per voi so-la so-spi-ra co-
cravenot, My soul's first e-motion, My constant de-votion, These are all I can lay at thy

C. sì dal-lau-ro-ra al tra-mon-to del dì, dal-lau-ro-ra al tra-mon-to del
feet; Fair-est, let me not vainly entreat, fairest, let me not vainly en-

Rosina.
C. di! L'a-mo-ro-sa sin-ce-ra Ro-si-na del su-o co-re Lin-do-
tre-at. If so dear to thy heart is Ro-si-na, Why does the ten-der Lin-do-

Nº 6. "Oh cielo! Nella stanza.,,
Recit. and Duet.

Count. **Figaro.**

Voice. C. F.
Oh cie-lo! Nel-la stan-za convien dir che qual-cu-no en-tra-to si-a.
Oh heaven! How vex-a-tious, to be sure! Some one enter'd just at that moment.

Piano. *p*

Count (vehemently)

F. El-la si è ri-ti-ra-ta. Ah co-spet-to-ne! lo già de-li-ro, av-vam-po! Oh ad-o-gni
C. No one is at the window. I shall go cra-zy unless I see her; oh torment! at an-y

Figaro.

C. costo ve-der-la io voglio, vo' par-lar-le! Ah tu, tu mi de-via-iu-tar. Ih, ih, che
F. peril this day I must see her; say, how can I? 'Tis you who must come to my aid. Eh, eh, what

Count.

F. fu-ria! Sì, sì, v'a-iu-te-rò. Da bra-vo: entr' og-gi vo' che tu m'in-tro-
C. hur-ry! Yes, yes, I'll do my best. Make haste then, how, think you, you can best in-tro-

C. du-ca in quel-la ca-sa. Dim-mi, co-me fa-ra-i? Vi-a! del tuo
duce me at this said Doctors? Tell me, how shall you manage? Come now, for a

Figaro.

C. spi-ri-to vediam qual-che pro-dez-za. Del mio spi-ri-to! Be-ne, ve-drò, ma in
F. spe-cimen of your pro-ductive genius! Of my ge-ni-us! Well said, I'll see a-

Count.

F. *Count.*
 C. *Count.*
 og-gi- Eh vi - a! t'in - ten - do. Va là! non du-bi - tar; di tue fa - ti - che
 bout it. Well, speak then! say something! A - ha! I under - stand. For your ex - er - tions

Figaro. **Count.** **Figaro.**

C. *Figaro.*
 F. *Count.*
 lar - go compen - so a - vra - i. Dav - ver? Pa - ro - la. Dun - que o - ro a di - screzio - ne?
 I'll recompense you amply. You will? For certain. You'll sup - ply me gold at dis - cretion?

Count. **Figaro.**

C. *Count.*
 F. *Figaro.*
 O - ro a biz - zef - fe. A - ni - mo, vi - a! Son pronto. Ah non sa - pe - te i simpa - ti - ci ef -
 Yes, a wholehandful. Rouse yourself! now, then! I will, sir. Ah, sir, you guess not what devot - ed and

F. *Count.*
 fet - ti prodi - gio - si che ad ap - pa - ga - re il mio si - gnor Lin - do - ro pro - du - ce in me la
 sym - pathet - ic ardors that magic promise has strangely fired with - in me. The bliss you seek shall

Allegro maestoso.

F. *Allegro maestoso.*
 C. *Allegro maestoso.*
 dol - ce j - dea del - l'o - ro. Al - li - dea di quel me - tal - lo por - ten -
 golden treasure win me. 'Tis the spring of all in - vention, might - y

Vivace.

to - so, on - ni - pos - sente, un vul - ca - no, un vul - ca - no la mia mente già co -
Mammon, that ma - gic power! Thoughts of genius from my brain begin to shower, All my

min - cia, già co - mincia a di - ven - tar, sì, al - l'i - dea di quel me - tal - lo un vul -
mind is in a flame like some vol - ca - no, Thoughts of genius from my brain be - gin to

ca - no la mia men - te in - co - min - - cia a di - - ven -
shower, and like some vol - ca - no all my mind is

tar, sì, sì, al - l'i - dea di quel me - tal - lo un vul - ca - no la mia men - te in - co -
in a flame, Thoughts of genius from my brain be - gin to shower, and like some vol - ca - no

min - - cia a di - - ven - tar, a di - ven - tar, a di - ven -
all my mind is in a flame, my mind is in a

Wind 3 *cresc.*

F. *tar, un vul - ca - no in - co-min-cia a di - ven - tar!*
flame, all my mind like some vol-ca - no's in a flame!

f *colla parte* *p* *f-l. & Vln.*

C. *Count.*
Su, ve - dia-mo, su, ve-diam di quel me-tal - lo
Come, re - veal the mighty projects thou'rt de - vis-ing,

Cl. *fug.* *f-l. & Vln.*

C. *qual - che ef-fet - to, qualch'effet-to sorprendente, del vul - ca - no, del vulcan della tua*
Or their weight thy fertile brain will o-ver-power; Thou of barbers shalt for ev-er be the

Cl. *fug.* *p*

C. *mente qualche mo - stro, qualche mostro sin-go - lar, sì, del vul - can del - la tua*
flower, If a schemethou canst devise in this im-broglio, thou of bar - bers all the

p *p*

C. *men - te qual - che mo - stro sin - go -*
flow'r shalt be, if now thou canst de -

C.

C.

C.

F.

F.

Count. Figaro. Count.

F. da - to. Da sol - da - to? Sì si - gno - re. Da sol - da - to? e che si
C. sol-dier. As a soldier? Yes, your lord-ship. Why dis-guise me? What is the

colle parti

Figaro.

F. fa? che si fa? che si fa? Og-gi ar-ri-va un reg-gi-men-to, og-gi ar-riva un reggi-
C. use? what's the use? what's the use? There's a troop of horse ex-pect-ed, yes this ver-y day ex-

Count.

F. Sì, è mio a-mi-co il co - lo - nel - lo, è mio a-mi-co il co - lo -
C. Yes; and the Col - 'nel is my cou - sin, yes, the Col - 'nel is my

men - to.
pect - ed.

cresc.

a piacere

F. nel-lo. Ma e po - i?
C. cousin. And why then?

Va be-non. Co-spet-to! Del - l'al-log-gio col bi -
Lucky chance! By Bacchus! You'll the doc-tor re-qui -

p

F. gliet - to quel - la por-ta s'a-pri - rà. Che ne
C. si - tion. None the ar-my can re - fuse. Sir, what

di - te, mio si - gno-re? Non vi par? non l'ho tro - va-ta? Che inven-
think you of my notion? You per-ceive my shrewd in - tention? 'Tis sa-

Count.
Che in-ven - zio - ne pre - li -
Most sa - ga - cious, thy in -

zione, che inven-zione preli - ba - ta! che inven-zione, che inven-zione preli -
gacious, 'tis sa-gacious, my in - ven - tion! 'tis sa - gacious, 'tis sa-gacious, my in -

ba - ta! che inven - zione, che inven-zione pre-li - ba-ta! Bravo, bravo, bravo.
ven - tion! most sa - gacious, most sa-gacious, thy in - vention, Bravo, bravo, bravo,

ba - ta! che inven - zione, che inven-zione pre-li - ba-ta! Bella, bella, bella,
ven - tion! 'tis sa - gacious, 'tis sa-gacious, my in - vention, Bravo, bravo, bravo,

bra - vo in - ve - ri - tà, sì, sì, Che inven - zio-ne, che inven-zio-ne pre-li -
not an - oth - er - mo - ment lose. Most sa - gacious, most sa-gacious, thy in -

bel - la in - ve - ri - tà, sì, sì, Che inven - zio-ne, che inven-zio-ne pre-li -
not an - oth - er - mo - ment lose. 'Tis sa - gacious, 'tis sa-gacious, my in -

cresc.

ba - ta! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo in ve - ri -
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, not an - oth - er mo - ment

ba - ta! Bel - la, bel - la, bel - la, bel - la, bel - la, bel - la in ve - ri -
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, not an - oth - er mo - ment

mf *cresc.*

tà! Che in - ven - zio - ne! Bra - vo, bra - vo in ve - ri -
lose. Quick, to work, and not an - oth - er mo - ment

tà! Che in - ven - zio - ne! Bel - la, bel - la in ve - ri -
lose. Quick, to work, and not an - oth - er mo - ment

tà! Che in - ven - zio - ne! Bra - vo, bravo in ve - ri - ta!
lose. Quick, to work, and not an - oth - er mo - ment lose.

tà! Che in - ven - zio - ne! Bel - la, bella in ve - ri - ta!
lose. Quick, to work, and not an - oth - er mo - ment lose.

Figaro. ad lib.

Pia - no, pia - no - un' al - tra i - de - al Ve - da
Soft - ly, soft - ly, a thought has struck me! Gold has

colla voce *p a tempo*

l'o-ro, ve-da l'o-ro co-sa fa. Ub-bri-a-co-si, ub-bri-
wondrous power to enlarge one's views! Sir, I have it - yes, half seas-

Figaro.

Count.

F. a-co, mio signor, si fin-ge - rà. Ub-bri - a-co? Sì, si-
o-ver, to appear you won't re - fuse? Half-seas - o-ver? Yes, your

Recit.

Count.

F. gno-re. Ub-bri - a-co? ma per-chè? ma per-chè? ma per-
lordship. Half-seas - o-ver? tell me why? tell me why? tell me

Figaro. (moderately imitating the actions of an intoxicated person.)

Andante.

F. chè? Perché d'un che poco è in sè, che dal vi - no ca-scagà, il tu-
why? Of a man who's lost his head, Who the wine-cup can't de-ny, Cer-be-

p Strings pizz

F. tor, cre-de-tea me, il tu-tor si fi-de-rà, il tu-tor, cre-de-te, cre-de-te a-
rus won't be a-fraid, Nor sus-pect in him a spy. Cer-be-rus, believe me, will not be a-

p arco

Allegro.

Count.

F. me, il tu-tor si fi-de - rà. Che in-ven - zio-ne, che in-ven-zio-ne pre-li-
fraid, nor sus-pect in him a spy. 'Tis sa - gacious, 'tis sa - gacious, my in-
Che in-ven-
Most sa-

Allegro.

C. zio - ne pre - li - ba - ta! che inven -
ga - cious, thy in - ven - tion! most sa -

F. ba - ta! che inven - zio - ne, che inven - zione preli - ba - ta! che inven -
ven - tion! 'Tis sa - gacious, 'tis sa - gacious, my in - ven - tion! 'tis sa -

C. zio - ne, che inven - zio - ne pre - li - ba - ta! Bravo, bravo, bravo, bra - vo in - ve - ri -
gacious, most sa - gacious, thy in - vention! Bravo, bravo, bravo, not an - oth - er -

F. zio - ne, che inven - zio - ne pre - li - ba - ta! Bella, bella, bella, bel - la in - ve - ri -
gacious, 'tis sa - gacious, my in - vention! Bravo, bravo, bravo, not an - oth - er -

C. tà, sì, sì, che inven - zio - ne, che inven - zio - ne pre - li - ba - ta! Bravo, bravo, bravo,
mo - ment lose, Most sa - gacious, most sa - gacious, thy in - vention! Bravo, bravo, bravo,

F. tà, sì, sì, che inven - zio - ne, che inven - zio - ne pre - li - ba - ta! Bella, bella, bella,
mo - ment lose; 'Tis sa - gacious, 'tis sa - gacious, my in - vention! Bravo, bravo, bravo,

C. bravo, bravo, bravo in ve - ri - tà! Che in - ven - zio - ne! Bravo, bravo in ve - ri -
bravo, not an - oth - er moment lose! Bra - vo, bra - vo, not an - oth - er mo - ment

F. bella, bel - la, bella in ve - ri - tà! Che in - ven - zio - ne! Bel - la, bella in ve - ri -
bravo, not an - oth - er moment lose! Bra - vo, bra - vo, not an - oth - er mo - ment

p *mf* *cresc.*

C. *tà!* Che in - ven - zio - ne! Bra - vo, bravo in ve - ri - tà!
lose! Bra - vo, bra - vo, not an - oth - er mo - ment lose!

F. *tà!* Che in - ven - zio - ne! Bel - la, bella in ve - ri - tà!
lose! Bra - vo, bra - vo, not an - oth - er mo - ment lose!

Tutti

C. Dun - que? An - dia - mo. Va - do.
Well then, I'm read - y. Fare - well.

F. Al - l'o - pra. Da bra - vo.
De - lay not. A - way then.

C. Oh, il me - glio mi scor - da - vo, il me - glio mi scor - da - vo. Dimmi un
Oh, the best I was for - get - ting, I was quite for - get - ting; Name a

p Str.

C. po', la tua bot - te - ga, per tro - var - ti, do - ve sta? La bot -
place where I shall find you, where's your dwelling? is it near? Why, 'tis

p

F. te - ga? non si sbaglia: guardi be - ne; ec - co - la là.
yonder, 'tis the barber's - No mis - taking, look, close by here.

cresc.

(pointing off the stage.)

Allegro.

65

F. *Cl. & Fag.* *p* Nu - me - ro
Fif - teen my

quin-di-ci a ma-no man-ca, quat-tro gra-di-ni fac-cia-ta
num-ber is, shop on the left hand, Mount up by four steps, door with a

bian-ca, cin-que par-ruc-che nel-la ve-tri-na, so-pra un car-
white band, Five splen-did chignons hang in the win-dow, Jars of cos-

Vln. Cl. & Fag. *p*

tel-lo: Po-ma-ta fi-na. Mostra in az-zur-ro
me-tic would bleach a Hin-doo. Wax-en and state-ly,

cresc.

al-la mo-der-na, v'è per in-se-gna u-na lan-
a fair Cir-cas-sian Gives my Em-po-rium an air of

F. *ter-na. Là sen-za fal-lo mi tro-ve-rà. Cin-que par-*
fash-ion; You can't mis-take it, I shall be there. Fif-teen my

rinf.

F. *ruc-che nel-la ve-tri-na, sopra un car-tel-lo: Po-ma-ta fi-na. Mostra in az-*
num-ber, shop on the left hand, mount up by four steps, door with a white band, five splen-did

F. *zur-ro al-la mo-der-na, vè per in-se-gna u-na lan-ter-na. Là sen-za*
chignons hang in the win-dow, jars of cos-me-tic would bleach a Hindoo. You can't mis-

Str.
p
Cello

F. *fal-lo, là sen-za fal-lo, là sen-za fal-lo mi tro-ve-rà.*
take it, you can't mis-take it, you can't mis-take it, I shall be there.

F. *Cin-que par-ruc-che, u-na lan-ter-na. Là sen-za fal-lo mi tro-ve-*
Fif-teen the num-ber, keep to the left hand, You can't mis-take it, I shall be-

p
Fag.
Fag.
Fag.

Count. Figaro. Count.

F. C. *ra.* Ho ben ca - pi - to. Or va - da pre-sto. Tu guarda be-ne.
there. Yes, I shall find it. Fortune's be-fore you. I'm all im - patience.

Figaro. Count. Figaro. Count.

F. C. Io penso al re-sto. Di te mi fi - do. Co - là l'at-tendo. Mio ca-ro
I shall watch o'er you. You will ar-range all. Leave all to me, sir. Thanks, my good

Figaro. Count. Figaro.

F. C. Fi-garo - In - ten-do, in - ten-do. Por-te - rò me-co - La bor-sa pie-na.
Fi-ga-ro - My patron you'll be, sir. I shall bring with me - A well-lined pock-et.

Count. Figaro.

F. C. Sì, quel che vuo - i, ma il re-sto po - i. Oh non si du - bi - ti,
If you are dar - ing, I'll not be spar - ing. Sir, your suc - cess is sure,

Cor. & Trombe sustain
rinf.

F. C. che ben an - drà, che be - ne, be - ne, be - ne an - drà.
'tis my af - fair, yes, your suc - cess is my af - fair.

C. Ah che d'a - mo - re la fiamma io sen - to, nun - zia di
 Love's own en - chantment this day shall fire me, Transports un -

F. *sotto voce*
 Del - le mo -
 When gold is

C. giu - bi - lo e di con - ten - to! D'ar - dor in - so - li - to que - stal - ma - ac -
 known before with bliss in - spire me, Star of my des - ti - ny, brightly thou'rt

F. ne - te il suon già sen - to!
 chink - ing, wit doth in - spire me.

C. cen - de e di me stes - so maggior mi fa.
 beaming, Let me but win thee, life will be blest.

F. L'o - ro già vie - ne, ec - co - lo qua! Del - le mo - ne - te il suon già
 'Tis to my thinking of joys the best. When gold is chink - ing, wit doth in -

C. Ah che d'a - mo - re
 Love's own en - chant - ment

F. sen - to, del - le mo - ne - te il suon già sen - to, già vie - ne lo - ro, vie - ne l'ar -
 spire me, when gold is chinking, wit doth in - spire me, I hear it chink - ing, I hear it

C. *la* *fiam - ma* *sen - to,* *nun - zia*
this *day* *shall* *fire* *me,* *Trans-ports*

F. *gen - to, già viene l'o - ro, ec-co-lo qua, già vie-ne l'o - ro, già vie-ne l'o - ro,*
chinking? 'Tis to my thinking of joys the best, I hear them chinking, I see them blinking,

cresc.

C. *di giu - bi - lo* *e di con*
un - known be - fore *with hope in -*

F. *ec-co-lo, ec-co, già vie-ne l'ar - gen-to, già vien l'ar - gen-to, ec-co-lo,*
Gold doubloons, all for me, I hear them chinking, I see them blinking, Gold doubloons,

C. *ten to!* *ec - co pro - pi - zia*
spire me! *trans - ports un - known be - fore*

F. *ec-co-lo in ta-sca scen-de, ec - co-lo qua!* *D'ar-do-re in-*
All for me, here in my pock-et they'll safe-ly rest! *Transports un -*

C. *che in sen mi scen - de, d'ar - dor in -*
with hope in - spire me! *Star of my*

F. *so - li - to que-st'alma ac - cen - de,*
known before with hope in - spire me.

C. *so - li - to que - st'al - ma ac - cen -*
des - ti - ny, bright - ly - thou'rt beam -

F. *e di me stes - so maggior mi fa, già vie - ne*
Let me but win ye, life will be blest, I hear them

C. *de, ing, e di me stes -*
Can I but win -

F. *l'o - ro, già vie - ne l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me*
chink - ing, I hear them chink - ing, I see them blink - ing, I see them blink - ing, Let me but

C. *so - mag - gior - mi - fa,*
thee, life will be blest,

F. *stes - so, e di me stes - so, e di me stes - so maggior mi fa, già vie - ne*
win ye, let me but win ye, let me but win ye, life will be blest, I hear them

C. *e di me stes -*
can I but win -

F. *l'o - ro, già vie - ne l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me*
chink - ing, I hear them chink - ing, I see them blink - ing, I see them blinking, let me but

cresc.

C. *so thee, mag - gior mi fa!*
F. *stes - so, e di me stes - so, e di me stes - so mag - gior mi fa!*
win ye, let me but win ye, let me but win ye, life will be blest!

C. *Nu - me - ro quin - di - ci - Cin - que par - ruc - che*
F. *Fif - teen thy number is - Mount up by four steps -*

C. *Fac - cia - ta bian - ca*
F. *Mind, on the left hand*

C. *V'e per in - se - gna -*
F. *Jars of cos - meti -*

C. *Al - la mo - der - na, U - na lan - ter - na. Cin - que par -*
F. *Door with a white band, A fair Cir - cassian, Five splendid*

C. *Ah che d'a - mo - re la fiam - ma io sen - to,*
F. *Love's own en - chantment this day shall fire me,*

C. *ruc - che nel - la ve - tri - na, sopra un car - tel - lo: Po - ma - ta fi - na. V'e per in -*
F. *chignons hang in the win - dow, jars of cos - me - tic would bleach a Hin - doo, A fair Cir -*

C. *nun-zia di giu-bi-lo e di con-ten-to,*
 Transports un-known before with hope in-spire me,

F. *se-gna u-na lan-ter-na, sopra un car-tel-lo: Po-ma-ta fi-na.*
cas-sian gives my Em-po-rium an air of fa-shion; there you will find me.

C. *ec-co pro-pi-zia che in-sen-mi*
 trans-ports un-known be-fore with hope in-

F. *D'ar-dor in-so-li-to quest'alma ac-*
 Transports un-known before with hope in-

C. *scen-de, d'ar-dor in-so-li-to*
 spire me; Star of my des-ti-ny,

F. *cen-de, e di me*
 spire me; Let me but

C. *que-st'al-ma ac-cen-de,*
 bright-ly thou'rt beam-ing,

F. *stes-so mag-gior mi fa. Già vie-ne l'o-ro, già vie-ne*
 win ye, life will be blest, I hear them chink-ing, I hear them

C. *e di me stes - so*
can I but win thee,

F. *l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me*
chink-ing, I see them blink-ing, I see them blink-ing, Let me but win them, let me but

C. *mag - - - gior mi fa,*
life will be blest,

F. *stes - so, e di me stes - so maggior mi fa, già vie - ne l'o - ro, già vie - ne*
win them, let me but win them, and life is blest, I hear them chink-ing, I hear them

C. *e di me stes - so*
Can I but win thee,

F. *l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me*
chink-ing, I see them blink-ing, I see them blink-ing, let me but win them, let me but

C. *mag - - - gior mi fa, e di me stes - so*
life will be blest, can I but win thee,

F. *stes - so, e di me stes - so maggior mi fa, e di me stes - so*
win them, let me but win them, and life is blest, let me but win them,

cresc.

f

C. *maggior mi fa, e di me stes-so maggior mi fa,*
life will be blest, can I but win thee, life will be blest,

F. *maggior mi fa, e di me stes-so maggior mi fa, sì, sì,*
life will be blest, let me but win them, life will be blest, yes, yes,

C. *maggior mi fa, maggior mi fa, maggior mi fa! (Figaro enters*
life will be blest, life will be blest, life will be blest! the house of

F. *maggior mi fa, sì, sì, maggior mi fa, maggior mi fa!*
life will be blest, yes, yes, life will be blest, life will be blest! the Doctor
exit Count.

Fiorello.

Recitative.

F. *Ev-viva il mio pa-drone! Ou-e o-re, fitto in piè, là come un palo mi fa a spet-*
A pleasant sit-u-ation! Here I'm standing like a post two mortal hours to please my

F. *ta-re e po-i mi pianta e se ne va. Corpo di bac-co! brutta cosa servir un pa-*
master; he meantime is roving another way. By all that's tedious! he's for-got me, and so I can

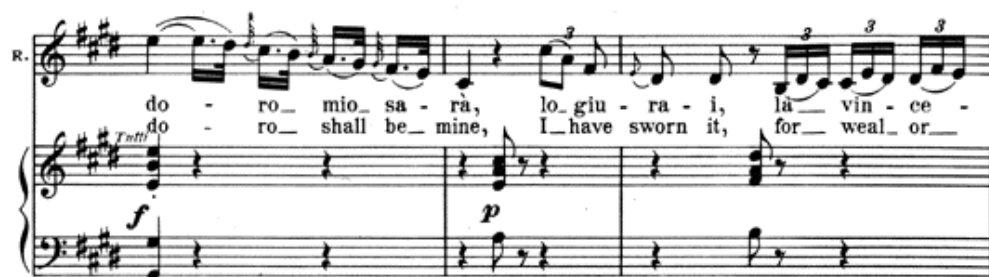
F. *drone come questo. No - bi - le, gio-vi-not-to e in-na-mo - ra - to, questa vi-ta, co-
 roam at my leisure. Hard times these for a servant, when his young lordship's sentimentai, en-
 spet-to! è un gran tor-men-to! ah du-rar - la co - sì non me la sen-to!
 amour'd, worships a window! If it al-ways were thus, I'd not endure it!*

Nº 7. "Una voce poco fa.,,
 Cavatina.

A room in the house of Dr. Bartolo. The windows closed with Venetian blinds. Rosina has a letter in her hand.

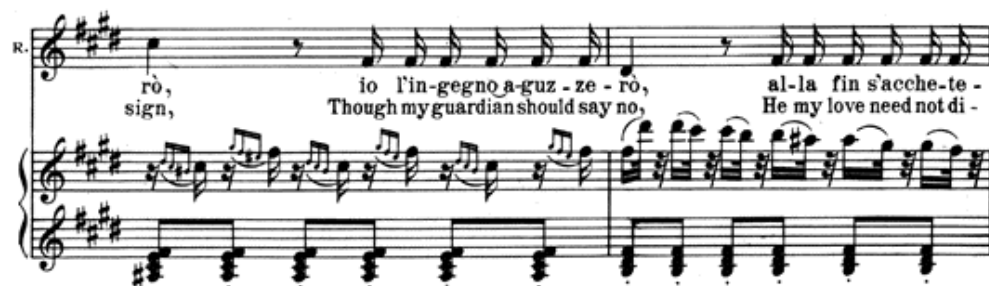
Andante.
Tutti *Wood* *Vln.*
f *p*
Cl. & Cor. sustain
Ob. & Cl. *Fl.* *Vln.*
f *p* *pp* *f*
Rosina.
U - na vo - ce po - co fa *quinel cor mi ri - suo - no, il mio*
There's a voice that I en-shrine *In my heart, and none must know; Ah, Lin-*
Strings pizz. *p.*

R. 
 cor - fe - ri - to è già, e Lin - dor fu che il pia - go. Sì, Lin -
 dor, that voice is thine, 'Tis for thee my heart doth glow, Yes, Lin -

R. 
 do - ro mio sa - rà, lo giu - ra - i, là vin - ce -
 do - ro shall be mine, I have sworn it, for weal or

R. 
 rò, sì, Lin - do - ro mio sa - rà, lo giu -
 woe, Yes, Lin - do - ro shall be mine, I have

R. 
 ra - i, là vin - ce - rò. Il tu - tor ri - cu - se -
 sworn it, for weal or woe. My intent I'll not re -

R. 
 rò, io l'in - gegno a - guz - ze - rò, al - la fin s'acche - te -
 sign, Though my guardian should say no, He my love need not di -

R.
rà, e contenta jo re-ste - rò. Sì, Lin-do - ro mio sa -
vine, Till my hand I may be-stow. Yes, Lin-do - ro shall be -

R.
rà, lo giu - ra - i, la vin - ce - rò, sì, Lin -
mine, I have sworn it, for weal or woe, Yes, Lin -

p

R.
do - ro mio sa - rà, lo giu - ra - i, la vin - ce - rò!
do - ro shall be mine, I have sworn it, for weal or woe!

f *p*

Moderato.

Fl. & Cl. *Vln.* *Fl. & Cl.* *Vln.*

p *f* *p* *f*

Rosina.

R. *so - no do - ci - le, son - ri - spet -*
am - all - gen - tleness, I'm all de -

Sci. p. Fl.

R. *to - sa, so - no ob - be - dien - te,*
vo - tion, Hum - ble, o - be - dient,

R. *dol - ce - a - mo - ro - sa, mi la - scio reg - ge - re, mi lascio*
all - soft - e - mo - tion; I can be rul'd with ease, I can be

R. *reg - ge - re, mi fo gui - dar, mi - fo gui - dar. Ma se mi*
rul'd with ease, nor guidance spurn, nor guid - ance - spurn. But if you

R. *toc - ca - no dov'è il mio de - bo - le, sarò u - na vi - pe - ra, sa -*
cross my will, or what I do - take ill, Like an - y vi - per - I will

p. Wind sustain

R. *ro, e cen - to trap - po - le pri - ma di*
turn, A thou - sand tricks - I'll play, but I will

R. *ce - de-re fa - rò gio - car, fa - rò gio - car, e cen-to*
have my way, This all must learn, this all must learn; a thousand

R. *trap - po-le pri-ma di ce - de-re fa - rò gio - car, fa - rò gio -*
tricks I'll play, but I will have my way, this all must learn, this all must
col canto a tempo

R. *car, e cen-to trap - po-le pri-ma di ce - de-re, e cen-to*
learn, a thousand tricks I'll play, but I will have my way, a thou-sand
col canto a tempo

R. *a piacere*
trap - po-le fa rò, fa rò gio - car!
tricks I'll play, but I will have my way!

R. *lo so-no do - ci-le, sono ob-be -*
I am all gen-tleness, all soft e -
cresc.

R. *dien-te, mi fa-scio reg - ge-re, mi fo gui - dar.*
motion, I can be rul'd. with ease, nor guidance spurn.

R. 

Ma se mi toc - ca - no dov'è il mio de - bo - le, sarò u - na
But if you cross my will, or what I do take ill, like an - y

R. 

vi - pe - ra, sa - rò, e cen-to trap - po-le pri-ma di
vi - per I will turn; A thousand tricks I'll play, but I will

R. 

ce - de-re fa - rò gio - car, fa - rò gio - car, e cen-to
have my way, This all must learn, this all must learn, a thousand

R. 

trap - po-le pri-ma di ce - de-re fa - rò gio - car, fa - rò gio -
tricks I'll play, but I will have my way, this all must learn, this all must

col canto *a tempo*

R. 

car, e cen-to trap - po-le pri-ma di ce - de-re, e cen-to
learn, a thou-sand tricks I'll play, but I will have my way, a thou-sand

col canto *a tempo*

a piacere *Più Allegro.*

R. trap - po - le fa rò, fa rò gio - car, e cen - to
tricks I'll play, but I will have my way, a thousand

R. trap - po - le fa - rò gio - car, e cen - to trap - po - le fa - rò gio -
tricks I'll play, to have my way, thousands of tricks I'll play, to have my

K. car, fa - rò gio - car, fa - rò gio -
way, to have my way, to have my

R. car, fa - rò gio - car!
way, to have my way!

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Recitative.

Rosina.

R. Si, sì, la vin-ce-rò! Pòtessi al-me-no man-dar-gli que-sta let-te-ra. Ma
Yes, yes, I shall suc-ceed! If I could on-ly en-list a trust-y messenger. I've

R. co-me! Di nessun qui mi fi-do: il tu-to-re ha cent'occhi_ba-sta, ba-sta: si-gil-no one, not a soul to con-fide in, I am watch'd by an Argus_Oh it's frightful! All the

(goes to the writing-table and seals the letter.)

R. lia-mola in-tan-to. Con Fi-ga-ro il bar-bier dal-la fi-ne-stra di-same, I will seal it. With Fi-ga-ro he was there; I saw them talk-ing quite

R. scor-rer l'ho ve-du-to più d'un' o-ra. Fi-ga-ro un ga-lant-uo-mo, un giovin di buon plea-sant-ly togeth-er in the morning. Fi-ga-ro might do something; he's civ-il and o-

Figaro.

R. co-re; chi sa ch'ei non pro-teg-ga il nostro a-mo-re! Oh, buon dì, Si-gro-bling. I'll see if I can get him to take this let-ter. Oh, good day, my young

Rosina. Figaro. Rosina. Figaro.

R. rina. Buongior-no, signor Fi-ga-ro. Eb-be-ne? che si fa? Simuordi no-ia. Oh lady. Good morning, Señor Fi-ga-ro. Howsay you? what's a-miss? I'm out of spirits. Im-

Rosina.

F. R. dia-vo-lo! pos-si - bi - le! U-na ra - gaz-za bel-la è spi - ri - to-sa_ Ah! ah! mi fa - te pos-si - ble! A charming girl is always live-ly, brilliant, and sometimes saucy_ Ah! ah! you are quite

R. ri - de-re! Che mi ser-ve lo spi - ri - to, che gio - va la bel-lez - za, se chiusa sem-pre com-i-cal! Of what use is my live-liness? for whom should I be charming? imprison'd in these

Figaro.

R. F. sto fra quattro mura, che mi par d'esser proprio in se-pol - tu-ra? In se-pol - walls, and see-ing no one; if this life's to con-tinue, would I were buried! That you were

(taking her aside.)

Rosina. Figaro. Rosina.

F. R. tu-ra? oi-bò! Sen - ti - te: io vo-glio_ E-co il tu - tor. Dav-ve-ro? Cer-to, buried? Oh fie! I've something to tell you. My guardian's step_ You hear it? Yes, I

Figaro.

R. F. cer-to; è il suo pas-so. Sal-va, sal-va! fra po-co ci ri-ve-dremo: ho da dir-vi qualche hear it com-ing this way. In some corner I'll hide from his vi-si - tation. I've a message to de-

(Figaro hides himself, but peeps out during the following scene. Rosina retires.)

Rosina. Figaro. Rosina.

F. R. cosa. E ancor i - o, signor Figaro. Bra-vis-si-ma. Va-do. Quanto è gar-ba-to! liver. I, too, have something, Señor Figaro. Then presently meet me. He's real-ly charming.

Bartolo. **Rosina. (at the back.)**

B. *Ah! disgrazia-to Figaro! ah in-de-gno! ah maledetto! ah scelle-ra-to! (Ec-co qua: sempre*
 R. *Where is that rascal Figaro? Ah, scoundrel! Quack of a barber! I'd like to thrash you! (There he is, always*

Bartolo.

B. *gri-da.) Ma si può dar di peg-gio! U-no spedale ha fat-to di tut-ta la fa-*
 R. *scolding!) Such things were never heard of. I'd no one ill this morning; now, here's a house of*

B. *mi-glia a for-za d'oppio, san-gue e stranu-ti-glia. Signo-rina, il Barbie-re lo ve-*
 R. *sickness; what with narcotics, bleedings and anæsthetics. Say, Ro-sina, have you seen him, the im-*

Rosina. **Bartolo.** **Rosina.** **Bartolo.**

B. *de-ste? Per-chè? Per-chè lo vo' sa-pe-re. Forse an-ch'e-gli v'adombra? E perchè*
 R. *postor? Seen who? I ask you, have you seen him? Would it make you un-ea-sy? Perhaps it*

Rosina.

B. *no? Eb-ben ve lo di-ro. Sì, l'ho ve-du-to, gli ho par-la-to, mi*
 R. *might. Ah, then I will con-fess. Yes, I have seen him, he's so pleasant, I*

B. *pia-ce, m'è sim-pa-ti-co il suo di-scor-so, il suo gio-viale a-spet-to. (Cre-pa di*
 R. *like him, I convers'd with him on various matters, to me most en-ter-tain-ing. (There, jealous*

(exit Rosina) Bartolo.

R.
B.
rab-bia, vec-chio ma-le-det-to!) Ve-de-te che gra-ziet-ta! più l'a-mo, e più mi
dotard, burst with your vex-a-tion!) Her sau-cy ways are charming! She flouts me, yet I a-

B.
sprezza la bricco-na. Cer-to, cer-to è il Bar-bie-re che la mette in mali-zia. Chi sa co-sa le ha
dore her ver-y shadow. Doubtless, doubtless, by the barber she is put up to mischief. I wonder what he

B.
A.
det-to! chi sa! Or lo sa-prò. Ehi Ber-ta! Ambrogio! Ec-ci! Ahah! che co-
told her! I'll ask; some one must know. Heigh, Bertha! Ambrosius! At-tchee! Aah! did you

Bartolo. Bertha. Bartolo. Bertha.
A.
B.
Ber.
man-da? Dim-mi— Ec-ci! Il Bar-bie-re par-la-to ha con Ro-si-na? Ec-
call, sir? Tell me— At-tchee! Has the bar-ber been talk-ing with Ro-si-na? At-

Bartolo. Ambro. Bartolo. Ambro.
B.
A.
ci! Ri-spon-di, al-men tu bab-bu-i-no! Ahah! Che pa-zien-za! Ahah! che
tchee! Come, answer, do you hear? yawning id-iot! Aah! Oh my pa-tience! Aah! I'm

Bartolo. Bertha. Bartolo. Ambros. Bertha.
A.
B.
Ber.
son-no! Eb-ben! Ven-ne, ma i-o— Ro-si-na— Ahah! Ec-
sleep-y! Wake up! Yes, sir, I saw him— Ro-si-na— Aah! At-

Ambrosius. Bertha. Bartolo.

Ber. A. B. *ci! Ah ah! Ec - ci! Che ser-vi! ec-co-li qua, sòn mez-zo mor-ti. An-tchee! Aah! At - tchee! What ser-vants! it is e-nough to drive one cra-zy. Be*

B. A. B. *da - te! Ah ah! Ec - ci! Eh! dia - vo - lo che vi por-ti! off, then! Aah! At - tchee! A - way with ye, to the dev-il!*

Nº 8. "La calunnia è un venticello.,

Bartolo.

Recitative and Aria.

(enter Don Basilio)

Voice. *Ah! Bar-bie - re d'in-fer-no_ tu me la pa-ghe - ra-i! Qua, Don Ba-Oh! that scamp of a bar-ber! But I will make him pay me. Ah, Don Ba-*

Piano.

si-lío: giun-ge-te a tem-po. Oh! io vo-glio per for-za o per a-mor den-tro di-si-lío! I'm glad to see you. Oh, and look you, by fair means, or by foul, I must be

Basilio (bowing very low)

B. *ma-ni spo-sar la mia Ro-si-na. A-ve-te in-te-so? Eh voi di-te be-nis-si-mo, e ap-married to-morrow to Ro-si-na. You un-derstand me? Sir, there is no mistaking you. I*

(taking him aside)

B. *pun-to jo qui ve-ni-va ad av-vi-sar-vi_ ma_ se-gre-tez-za!_ è giun-to - il just called in to tell you news sur-pris-ing, but_ 'tis a se-cret: Close by hère I've*

Bartolo. **Basilio.**

con-te d'Al-ma-vi-va. Chi? l'in-cogni-toa-man-te del-la Ro-si-na? Ap-pun-to
seen Count Al-ma-vi-va. Ah! he may be the unknown who courts Ro-si-na. He, and no

Bartolo. **Basilio.**

quel-lo. Oh dia-vo-lo! Ah! qui ci vuol ri-me-dio. Cer-to: ma al-la sor-
oth-er. Con-found it all! This must be put a stop to. Doubtless, yes, but quite *sub*

Bartolo. **Basilio.**

di-na. Sa-reb-be a dir? Co-sì, con buo-na grazia, bi-so-gna princi-pia-re a in-ven-
ro-sa. What do you mean? I mean, in all po-lite-ness, that you should give an inkling that there's

tar qual-che fa-vo-la che al pub-bli-co lo met-ta in ma-la vi-sta, che com-pa-rir lo
something sus-pi-cious a-bout the Count, to set the people thinking; hint at some base trans-

fac-cia un uo-mo in-fa-me, un' a-ni-ma per-du-ta io, io vi ser-vi-
ac-tion, so that they shun him, be-liev-ing that he's guilt-y. I'll help you with a

rò: fra quattro gior-ni, cre-de-te-a me, Ba-si-lìo ve lo giu-ra, noi lo fa-rem slog-
will. Three days at furthest, I stake my word, Ba-si-lìo's ne'er mis-tak-en, and he will be too

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Bas. H. Bartolo. Basilio.

giar da que-ste mu-ra. E voi cre - de - te? Oh cer-to! - è il mio si -
glad to quit the cit - y. You real - ly think so? I'm cer-tain, I've of - ten

Rus. H. Bartolo. Basilio.

ste-ma: e non sba-glia. E vor-re-ste? Ma - u - na ca-lun-nia - Ah
tried it; and suc-ceed-ed. Have you, real-ly? but - to spread a slan-der - What

Bas. H. Bartolo.

dun-que la ca-lun-nia co - s'è, voi non sa - pe - te? No, dav -
of it? Did you e'er trace its course from the be - gin-ning? No, in -

Bas. Basilio.

ve - ro. No? U - di - te - mi e ta - ce - te.
deed not. No? I'll tell it you, if you'll hear me.

Allegro.
Str. & Org.
p sotto voce

Fl. & Cl.

Bas. Basilio.

La ca - lunnia è un ven - ti - cel - lo,
Slan - der's whisper, when first be - gin - ning,

Bass
 un' au - ret-ta as - sai gen - ti - le,
 Like a zephyr un - no - ticed steal - ing,

Bass
 che in-sen-si-bi-le, sot-ti - le, leg-ger-men-te, dol-ce-men - te in - co -
 Swift, but ne'er it-self re - veal - ing, Lurks in am-bush, softly glid - ing, Like a

Bass
 min-cia, in - co - min-cia a su - sur - rar. Pia - no
 ze - phyr, scarce a - bove the breath 'tis heard. Just a

Bass
 pia - no, ter - ra ter-ra,
 mur-mur, scarce - ly hint-ed,

Bass
 sot - to vo-ce si - bi -
 Warn - ing fin-ger, mean - ing

Bass
 lan-do va scorren-do, va scor - ren -
 glances, Then a hiss-ing sound ad - vanc -

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Bas. do, va ron-zan-do, va ron-zan - - do; nel - l'ò-rec-chie del-la
es, hark! a hissingsound ad-vanc - - es! Vain a-like es-cape or

cresc. a poco

Bas. gen-te s'in-tro-du-ce, s'in-tro-du-ce de-stra-men-te, e le te-ste ed i cer-
hid-ing! Now sus-picious doubts, suspicious doubts a-wak-en, That by none can be mis-

cresc.

Bas. vel-li, e le te-ste ed i cer-vel-li fa stor-di-re, fa stor-di-re, fa stor-di-re e fa gon-
ta-ken, Now suspi-cious doubts a-wa-ken, That by none can be mis-tak-en, And by none can be de-

Bas. flar. Dal-la boc-ca fuo-ri u-
terr'd. A well tim'd in-sin-u-

Str.
p

truss

Bas. scendo lo schiamaz-zo va cre-scen-do,
a-tion, A sug-gest-ed in-ti-ma-tion,

tr.
cresc.

Bas. pren-de for-za a po-co a po-co, vo-la già di lo-co in
Half de-ny-ing, half im-ply-ing, O'er the town will soon be

Bas. lo-co, sem-brail tuo-no, la tem-pe-sta che nel sen del-la fo-re-sta va fischia-ndo, bron-to-
flying, Ex-pec-ta-tion, fear and wonder, Gath'ring strength like distant thunder, E'er in-creasing, never

Bas. lan-do, e ti fa dor-ror ge-lar. Al-la fin tra-boc-cae scoppia, si pro-pa-ga, si rad-
ceasing, Is to new in-vention spurrd, Ev-er gain-ing, nev-er los-ing, Round its hapless vic-tim

Bas. dop-pia e pro-du-ce un'e-splo-sio-ne co-me un col-po di can-
clos-ing, Till at last there's an ex-plo-sion, Like the battle's fierce com-

Bas. no - - ne, co-me un col-po di can-no - - ne, un tre-muo-to, un tem-po-
mo - - tion, like the battle's fierce com-mo - - tion, Or when midnight tempest

Bass
ra - le, un tre-muo-to, un tempo-ra-le, un tre-muo-to, un tempo-ra-le che fa l'a-ria rim-bom-
crashes Thro' the lightning's lu-rid flashes, When the midnight tempest crashes, And the voice of doom is

Bass
bar, un tre-muo-to, un tempo-ra-le, un tre-muo-to, un tempo-ra-le, un tre-muo-to, un tempo-
heard; 'Tis as when the tempest crashes Thro' the lightning's lu-rid flashes, When the midnight tempest

Bass
ra - le che fa l'a-ria rim-bom-bar! E il me -
crash-es, And the voice of doom is heard! While the

Bass
schi - no ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot-to il
wretch, condemn'd by slan-der, Crush'd and friend - less forth must wan-der, Till be-

Bass
pub - bli - co fla - gel - lo per gran sor - te va a cre - par. E il me -
wil - der'd and des - pair - ing In the tomb he sinks un - heard. While the

Bas. *pp*

schino - ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot - to il pub - bli - co fla -
wretch, condemn'd by slan - der, Crush'd and friendless forth must wander, Till be - wil - der'd and des -

Bas. *p*

gel - lo per gran sor - te va a cre - par.
pair - ing In the tomb he sinks un - heard.

Bas.

Ejl me - schi - no ca - lun - nia - to, av - vi - li - to, cal - pe -
Yes, the wretch, condemn'd by slan - der, Crush'd and friend - less forth must

Bas. *cresc.*

sta - to, sot - to il pub - bli - co fla - gel - lo per gran
wan - der, Till be - wil - der'd and des - pair - ing In the

colla parte *p cresc.* *cresc.*

Bas. *f* *p*

sor - te va a cre - par. Ejl me - schi - no ca - lun - nia - to, av - vi -
tomb he sinks un - heard. Yes, the wretch, condemn'd by slan - der, Crush'd and

pp

Bass

li - to, cal - pe - sta - to, sot - to il pub - bli - co fla - gel - lo per gran
friend - less forth must wan - der, Till be - wil - derd and des - pairing In the -

Bass

sor - te vaa cre - par, sot - to il pub - bli - co fla - gel - lo per gran sor - te vaa cre -
tomb he sinks un - heard, till be - wil - derd and des - pairing in the tomb he sinks un -

Tutti

Bass

par, sot - to il pub - bli - co fla - gel - lo per gran sor - te vaa cre - par, sì, vaa cre -
heard, till be - wil - derd and des - pairing in the tomb he sinks un - heard, till in the

Bass

par, sì, vaa cre - par, sì, vaa cre - par!
tomb, till in the tomb he sinks un - heard!

Bass

Recitative.

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Basilio. **Bartolo.**

Bas. B.
Ah! che ne di-te? Eh! sa-rà ver, ma in-tan-to si per-de tem-po, e qui
Well, your opin-ion? Ah, I don't know; but meanwhile, the time is pressing, let us

B.
strin-geil bi-so-gno. No: vo' fa-re a mo-do mi-o; in mia ca-me-ra an-
have no more talk-ing. No, my own plan is the saf-est; we can set-tle it at

B.
diam. Vo-glio che in-sie-me il con-trat-to di noz-ze o-ra sten-dia-mo. Quan-do sa-rà mia
once. Let us to-gether go and draw up the contract this very in-stant. When I am once her

B.
mo-glie, da que-sti zer-bi-not-ti in-na-mo-ra-ti met-ter-la in sal-vo sa-rà pen-sier
hus-band, I soon shall put a stop to her flir-tations and ma-chi-na-tions. I know how to

Basilio. (They enter the first door R.H.)
B. Bas.
mi-o. (Ven-gan da-na-ri: al re-sto son qua i-o)
rule her. (Con-reit-ed do-tard! not e-ven how to school her!)

Nº 9. "Dunque io son.,"

Recit. and Duet.

Figaro (coming forward cau-tiously)

Voice. F.
Ma bra-vi! ma be-no-ne! ho in-te-so tut-to. Ev-vi-vai! buon Dot-to-re!
How lucky that I heard them! All's fair in war-time. Long live our val-i-ant Doctor!

Piano.
p

F. *Po-ve-ro bab-bu-i-no! Tua spo-sa? eh, vi-a! pu-li-sci-tij! boc-chi-no.*
In-fat-u-a-ted do-tard! Her hus-band? the ga-by, He'll find those grapes are sour.

F. *Or che stan-no là chiu-si pro-cu-riam di par-la-re al-la ra-gaz-za:*
While they're deep in their fig-ures I must find, ay, and warn the fair Ro-si-na;

R. *ec-co-la ap-pun-to. Eb-be-ne, si-gnor Fi-ga-ro? Gran co-se, si-gno-ri-na.*
she's com-ing this way. What news, good Se-nor Fi-ga-ro? There's news that will astound you.

Rosina. Figaro.

R. *Sì, dav-ve-ro? Man-ge-rem dei con-fet-ti. Co-me sa-reb-be a dir? Sa-reb-be a*
Well, what is it? There'll be cake in the morning. Pray sir, what do you mean? I sim-ply

Rosina. Figaro. Rosina. Figaro.

F. *di-re, che il vo-stro bel Tu-to-re ha sta-bi-li-to es-ser den-tro do-*
mean that to-morrow morning ear-ly your pre-cious guardian has de-termined to

R. *man vo-stro ma-ri-to. Eh vi-a! Oh ve lo giu-ro; a sten-der il con-*
be your lov-ing husband! What nonsense! It is no nonsense, he's clo-set-ed with-

Rosina. Figaro.

Rosina.

F. *tr*at - to col ma - e - stro di mu - si - ca là den - tro s'è ser - ra - to. Sì? oh
 R. in there, and Ba - si - lio, his coun - sel - lor, is drawing up the contract. Yes? is

R. l'ha sba - glia - ta af - fè! po - ve - ro scioo - co! l'a - vrà da far con me. Ma di - te, si - gnor
 that their pre - sent plan? we'll not dis - turb them, they'll find their match in me. Now tell me, Se - ñor

R. Fi - ga - ro, voi po - co fa sot - to le mie fi - ne - stre par - la - va - te a un si - gnor - re?
 Fi - ga - ro, a while a - go, just un - derneath my window, you were talk - ing to some one?

Figaro.

F. Ah, un mio cu - gi - no. Un bra - vo gio - vi - not - to; buo - na te - sta, ot - ti - mo cor; qui
 Yes, it was my cou - sin, a young man of some promise, full of spir - its, excellent heart; just

Rosina.

F. ven - ne i suoi stu - di - a com - pi - re, e il po - ve - rin cer - ca di far for - tu - na. For -
 now he is complet - ing his studies, and the poor boy thinks he will make his for - tune. His

Figaro.

R. tu - na? eh la fa - rà. Oh, ne du - bi - to as - sa - i: in con - fi - den - za ha un
 for - tune? And so he will. Oh, of that I am doubt - ful; between ourselves now, he

Rosina. **Figaro.**

F. *gran di-fet-to ad-dos-so. Un gran di-fet-to? Ah, gran-de. E in-na-mo-ra-to*
 R. *has one dreadful blemish. A dread-ful blemish? Yes, dreadful. Love brings him to dis-*

Rosina.

F. *mor-to. Sì, dav-ve-ro? Quel gio-vi-ne, ve-de-te, m'in-te-res-sa mol-*
 R. *trac-tion. Does it real-ly? I'll own to you, your cou-sin has in-spired me with*

Figaro. **Rosina.** **Figaro.** **Rosina.**

F. *tis-si-mo. Per bac-co! Non ci cre-de-te? Oh sì! E la sua bel-la, di-te,*
 R. *in-te-rest. Now real-ly? You don't be-lieve me? Oh yes! And does the la-dy, tell me,*

Figaro. **Rosina.** **Figaro.**

F. *a-bi-ta lon-ta-no? Oh no! cio-è, qui! due passi! Ma è bel-la? Oh bel-las-sa-i!*
 R. *live at some great distance? Oh yes, that is, no, close by here! Is she handsome? Superb-ly handsome!*

F. *Ec-co-vi il suo ri-trat-to in due pa-ro-le. Grassot-ta, ge-nia-let-ta, ca-pel-lo ne-ro,*
 R. *Lis-ten, and in a sen-tence I will de-scribe her. Just sixteen, round and dimpled, dark hair and lashes,*

Rosina. **Figaro.**

F. *guan-cia por-po-ri-na, oc-chio che par-la, ma-no che in-na-mo-ra. E il no-me? Ah! no-mean-*
 R. *cheek o'er-spread with ro-ses, an eye be-witching, and a hand en-chanting. Her name is? Must I tell*

Figaro.

Rosina.

F. *R.* - co - ra? Il no - me_ Ah che bel no - me! Si chia - ma_ Eb - ben? si chia - ma? Po - ve -
that, too? her name is_ her name is charming! They call her_ Well, say_ they call her? Let me

F. *R.* ri - na! Si chia - ma R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!
think now! they call her_ R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!

Allegro.*Rosina.*

R. Dun - que io son_ tu non m'in - gan - ni? Dun - que io son la for - tu -
Can it be_ dare I be - lieve thee? Can it be_ I'm his e -

Wind.

p str.

R. na - ta! (Già me l'e - ro im - ma - gi - na - ta: lo sa -
lect - ed! (More than half_ it_ was_ sus - pect - ed, For I

R. pe - vo_ pria di_ te.) Dunque io son_ tu non m'in - gan - ni? (Già me
guess'd it_ long a - go.) Can it be_ dare I be - lieve thee? (More than

Strongly.

R. *l'e - ro - im - ma - gi - na - ta: Lo - sa - pe - vo - pria - di -*
half - it - was sus - pect - ed, For I guess'd it - long - a -

R. *te, già lo sa pe - vo - pria - di - te, lo sa -*
go, ah, yes, I guess'd it - long - a - go, yes, I -

or *Figaro.*

R. *pe - vo - pria - di - te.) Di Lin-do-roj! va-gog-*
guess'd it - long - a - go.) Fair Ro-si-na, yes, be-

F. *get - to sie - te voi, bel - la Ro - si - na, sie - te vo - i, sie - te*
lieve me, More than life it - self he loves thee, Yes be - lieve me, fair Ro -

F. *vo - i, bel - la Ro - si - na. (Oh che vol - pe so - pra - fi - na! Oh che*
si - na, dear - ly he loves thee. (Oh, her sly - ness quite re - proves me! Oh, her

F. *vol - pe so - praf - fi - na! Ma l'a - vrà da far con - sly - ness quite re - proves me, Yet her mas - ter I can*

F. *me, sì, ma l'a - vrà da far con me, ma l'a - show, ah yes, her mas - ter I can show, yes, her*

R. *vrà da far con me!)* *Sen - ti, sen - ti, m'a Lin - mas - ter I can show.)* *Tell me, tell me, how Lin -*

Rosina.

R. *do - ro, per par-lar co-me si fa? Zit - to, zit - to, qui Lin-do-ro per par-lar-vior or sa - do - ro Can be spoken with-out fear. Hush, and lis-ten; thy Lin-do-ro In two momentsshall be*

Figaro.

F. *rà, zit - to, zit - to, qui Lin-do-ro per par-lar-vior or sa - rà. Per par - here, hush and lis - ten, thy Lin-do - ro in two momentsshall be here. How de -*

Rosina.

R. *lar-mi? lightful!* Bra-vo! bra-vo! Ven-ga pur, ma con pru-den-za; io già I am
say, where is he? To be cau-tious do en-treat him, *Wind*

R. *mo-ro, io già mo-ro d'im-pa-zien-za! Ma che tar-da? ma che fa? E-gli at-*
dy-ing with im-patience till I meet him, And that none may in-ter-fere. He is

Figaro.

F. *ten-de qual-che se-gno, po-ve-rin, del vo-stro af-fet-to; sol due ri-*
wait-ing for a to-ken, He'll des-pair if you re-ject him, In two lines

F. *ghe di bi-gliet-to, sol due ri-ghe di bi-gliet-to gli man-da-te e qui ver-*
say you ex-pect him, in two lines say you ex-pect him, And di-rect-ly he'll ap-

F. *rà, gli man-da-te e qui ver-rà, — gli man-da-te, gli man-da-te e qui ver-*
pear, and di-rect-ly he will ap-pear — yes, di-rectly, yes di-rect-ly he'll ap-

Rosina. *Figaro.* *Rosina.*

F. *ra.* Che ne di-te? Non vor-re-i, Su, co-rag-gio. Non sa-
 R. pear. Well, what think you? Oh, I could not— Why so frighten'd? And I

Vz.
p

Figaro. *Rosina.* *Figaro.* *a piacere* (going to the writing-table)

F. pre-i— Sol due ri-ghè. Mi ver-go-gno—Ma di che? ma di che? si sa! Pre-sto, presto qua il bi-
 R. would not. Just one line now. I'm ashamed to—Why ashamed? there's no cause! no none. Come at once and write a

Tutti
col canto *f a tempo*

Rosina (takes the letter from her pocket and gives it him).

Figaro. a piacere

F. gliet-to! Un bi-gliet-to? ec-co-lo qua. Già e-ra scrit-to! ve' che
 R. let-ter. Write a let-ter? Oh, it is done. Why, it was writ-ten! I'm a

colla parte *Str. & Fig. p*

Rosina.

F. be-stia! ve' che bestia! Il ma-e-stro faccio a le-i! For-tu-na - ti af-fet-ti—
 R. blockhead! I'm a blockhead! From her cunning I can borrow. Fly a-way, all thought of—

Figaro.

F. mie - i, io co-min-cio a re-spi - rar. Ah che in cat - te - dra co -
 R. sor - row, Now at last I shall be blest. Yes, from her I'll cun - ning

p

Rosina.

F. R.
ste - i di ma-li-zia — può det - - tar, Ah tu so - lo, a-mor, — tu
bor - row, I her pu-pil — stand con - fess'd. Ah, with joy — will dawn — each

Str. pizz.

R.
se - - i, che mi de - vi con - so - lar, — che mi
mor - - row, For my heart — is now — at rest, — for my

R.
de - vi, che mi de - vi con-so - lar. Ah tu so - lo, a - mor, — tu —
heart, ah yes, my heart is now at rest! Ah with joy — will — dawn — each —

F. *Figaro. sotto voce*
Don-ne, donne, eter-ni De - - -
In de- ceit the sex is tho - - -

R.
se - i, — che — mi — de - vi — con - so - lar. Ah tu
mor - row, — For — my — heart — is — now — at — rest, Ah, with

F.
i, chi v'ar- ri - va, chi v'ar- ri - va, chi v'ar- ri - va a in-do - vi - nar! Don-ne, donne, eter-ni
rough, None their craft, no, none their craft, no none their craft has e'er express'd! In de- ceit the sex is

R. *so - lo, a - mor, tu se - i, che mi de - vi con - so - joy will dawn each mor - row, for my heart is now at*

F. *De - i, chi var - ri - va, chi var - ri - va, chi var - ri - va a in - do - vi - rough, none their craft, no none their craft, no, none their craft has e'er ex -*

R. *lar. Sen - ti, sen - ti, ma Lin - do - ro - rest. Tell me, tell me, how Lin - do - ro -*

F. *nar! Qui ver - ra! A mo - press'd! He is near. In two*

Fl. Cor. cresc. p

R. *Ven - ga pur, ma con pru - den - za. To be cautious, do en - treat him -*

F. *men - ti per par - lar - vi qui sa - rà. Zit - to, zit - to, qui ver - moments, in two moments he'll be here. I shall see the coast is*

f

Rosina.

R. *ra. For - tu - na - tia - let - ti mie - i, io con - min - cio a re - spi - clear. Fly a - way all thought of sor - row, Now, at last, I shall be*

p

R. 

 rar, co-min-cio a re-spi-rar. Ah, tu
 blest, ah, now, at last, I shall be blest. Figaro. Ah, with

F. 

 Don-ne, don-ne-ter-ni
 In de- ceit the sex is

R. 

 so-lo, a-mor, tu-se-i, che-mi-de-vi-con-so-
 joy-will-dawn each-mor-row, For-my-heart-is-now-at

F. 

 De-i, chi var-ri-va, chi var-ri-va, chi var-ri-va in-do-vi-
 tho-rough, none their craft, no, none their craft, no, none their craft has e'er ex-

R. 

 lar. Ah tu so-lo, a-mor, tu-se-i, che-mi-
 rest, Ah, with joy-will-dawn each-mor-row, for-my-

F. 

 na-re? Don-ne, don-ne-ter-ni De-i, chi var-ri-va, chi var-
 press'd! Yes, in de- ceit the sex is tho-rough, none their craft, no, none their

R. 

 de-vi-con-so-lar, che-mi-de-vi-con-so-
 heart-is-now-at rest, yes, my heart is now at

F. 

 ri-va, chi var-ri-va in-do-vi-nar? chi var-ri-va, chi var-ri-va in-do-vi-
 craft, no, none their craft has e'er ex-press'd, none their craft, no, none their craft has e'er ex-
Fatti

R.

F.

R.

F.

Nº 10. "A un dottor della mia sorte.,,"
Recit. and Aria.

Voice.

Piano.

B.

Rosina. Bartolo. Rosina. Bartolo. Rosina.

ti - na? Fi - ga - ro? Non sò nul - la. Ti par - lò? Mi par - lò. Che ti di - ce - va? Oh mi par -
 morning? Fi - ga - ro? I don't know, sir. He was here? He was here. 'Twas you he spoketo? Oh yes, 'twas

lo di cer - te ba - ga - tel - le, del fi - gu - rin di Francia, del mal del - la sua fi - glia Marcel -
 I. He spoke of diff'rent tri - fles, of the fashions from Pa - ris, the ill - ness of his daughter Marcel -

Bartolo.

li - na. Dav - ve - ro? ed io scom - met - to che por - tò la ri - spo - sta al tuo bi -
 li - na. Was that it? Did he not bring you a re - ply to a let - ter sent by the

Rosina. Bartolo.

gliet - to. Qual bi - gliet - to? Che ser - ve! La - riet - ta del fi - nu - til pre - cau - zio - ne che ti
 win - dow? By the window? Nay, start not! your bal - lad that you call'd the "Vain Precau - tion," that you

cad - de sta - man giù dal bal - co - ne. Vi fa - te ros - sa? (A - ves - sijn - do - vi - na - to!) Che vuol dir questo
 dropt from your hand at yonder window. I see you're blushing. (I guess'd her secret rightly, Pray and how came that

Rosina.

di - to co - sì spor - co d'in - chio - stro? Spor - co? oh! nul - la: io me l'a - vea scot -
 fin - ger to be blackend with ink - stains? Ink - stains? quite sim - ply: I had this morning

Bartolo.

R. ta - to e coll' in-chio-stro or or l'ho me-di-ca-to. (Dia-vo-lo!) e que-sti fo-gli or son
 B. scorched it, and I have heard that, that ink will cure a burning. (Clever that!) Five sheets of paper! there were

Rosina.

R. cin-que, e-ran se-i. Que' fo-gli? è ve-ro. Du-no mi son servi-ta a man-
 B. six here, one is missing. The pa-per? I took it. One of those sheets of pa-per I have

Bartolo.

R. dar de' con-fet-ti a Marcel-li-na. Bra-vis-si-ma! e la pen-na per-chè fu tem-pe-
 B. rapped round some sweet meats for Marcel-li-na. Oh, ca-pi-tal! and this pen too was late-ly used for

Rosina. **Bartolo.**

R. ra-ta? (Ma-le-det-to!) La pen-na! per di-se-gna-re un fio-re sul tambu-ro. Un
 B. writ-ing! (How un-luck-y!) This pen, sir, I used to draw a flow'r on my embroidery. A

Rosina. **Bartolo.** **Rosina.**

R. fio-re! Un fio-re. Un fio-re! Ah! fra-schet-ta! Dav-ver!
 B. flow-er? A flow-er. A flow-er! fie up-on you! I did!

Bartolo. **Rosina.** **Bartolo.** **Rosina.** **Bartolo.**

R. Zit-ta! Cre-de-te_ Ba-sta co-sì! Si-gnor_ Non più, ta-ce-te!
 B. Si-lence! You know, sir_ I've heard e-nough! Oh, sir_ No more, be si-lent!

Andante maestoso.

(1) Bartolo.

B. *A un dot-tor del-la mia sor-te que-ste scu-se, si-gno-*
To a man of my im-por-tance Dare you of-fer such ex-

Str.
pp

B. *ri-na! A un dot-tor del-la mia sor-te que-ste scu-se, si-gno-*
cus-es? To a man of my im-portance dare you of-fer such ex-

Str.
f

B. *ri-na! Vi con-si-glio, mi-a ca-ri-na, un po' meglio a imposturar, meglio, meglio, me-glio,*
cus-es? Screen in fu-turesuch a-bus-es Bet-ter, or they'll be perceivd, better, better, somewhat

Str.
p>

B. *me-glio, vi con-si-glio, mi-a ca-ri-na, un po' meglio a impostu-rar, meglio me-glio, me-glio,*
bet-ter, screen in fu-turesuch a-bus-es better, or they'll be perceivd, better, better, somewhat

p>

B. *me-glio, vi con-si-glio, mia ca-ri-na, un po' meglio a impo-stu-*
bet-ter, screen in fu-ture such a-bus-es somewhat bet-ter, or they'll

f
v/n.
p

15327 (1) The air by Romani (p. 319) is now usually substituted for this.

B. *rar, si, si, vi con-si-glio, mia ca-ri-na, un po' meglio a im-po-stu-be per-ceiv'd, screen in fu-ture such a-bus-es, so they can-not be per-*
p

B. *rar! Aun Dot-tor del-la mia sor-te que-ste scu-se, si-glio-ceiv'd. To a man of my im-por-tance dare you of-fer such ex-*
mf

B. *ri-na! Vi con-si-glio, mia ca-ri-na, un po' meglio a im-po-stu-cus-es? Screen in fu-ture such a-bus-es, So they can-not be per-*

B. *rar, un po' me-glio a im-po-stu-rar, un po' me-glio, un po' meglio a im-po-stu-ceiv'd, so they can-not be per-ceiv'd, so they cannot, so they can-not be per-*
f Cor. & Fug.

B. *rar! ceiv'd!*
p

B. *I con-fet-ti-al-la ra-gaz-za!*
Sweetmeats sent to Mar-cel-li-na!

Vza.
p

B. *Il ri-ca-mo sul tam-bu-ro!* *Vi scot-*
Pat-terns drawn for your em-broi-d'ry! Scorch'd your

B. *ta-ste: eh via! eh via! Ci vuol al-tro, fi-glia*
fin-ger! Oh fie! Oh fie! Ma-dam, these pretexts are

Str.
p

B. *mi-a, per po-ter-mi cor-bel-lar, al-tro, al-tro, altro, al-tro, ci vuol al-tro, fi-glia*
nonsense, Not a word can be be-liev'd, nonsense, nonsense, utter nonsense. Ma-dam, these pretexts are

B. *mi-a, per po-ter-mi cor-bel-lar, al-tro, al-tro, al-tro, al-tro!*
nonsense, not a word can be believ'd, nonsense, nonsense, ut ter nonsense.

Cl. & Fag.
mf

B. *Per-chè man-ca là quel fo-glio? Vo' sa-per co-te-sto im-*
Know this mat-ter shall be sift-ed! Wherefore was this pa-per

B. *bro-glio. Per-chè man-ca là quel fo-glio? So-no i-nu-ti-li le*
lift-ed? Wherefore was this pa-per lift-ed? No pretences shall a-

B. *smor-fie! Fer-ma là, non mi toc-ca-te, fer-ma là, non mi toc-*
vail you! Have a care how you pro-voke me, have a care how you pro-

B. *ca-te! No, fi-glia mia, non lo spe-ra-te ch'io mi la-sci-jn-fi-noc-*
voke me! No, in de-keit think not to cloak thee, Lies by lies are not-re-

B. *chiar, no, fi-glia mia, non lo spe-ra-te ch'io mi la-sci-jn-fi-noc-*
triev'd, No, in de-keit think not to cloak thee, lies by lies are not-re-

B. *chiar. A un dottor del-la mia sor-te que-ste scu-se, si-gno-ri-na! Vi con-si-glio, mia ca-triev'd. To a man of my im-portance dare you of-fer such ex-cus-es? Try and screen all such a-*

mf

B. *rina, un po-co meglio a impostu-rar, un po' me-glio a im-po-stu-per-*
buses So they cannot be per-ceive'd; so they can not be per-

f

B. *rar, un po' meglio, un po' meglio a impostu-rar!*
ceiv'd, so they cannot, so they cannot be per-ceive'd!

B. *Via ca-ri-na, con-fes-sa-te!*
Come, confess now, 'twas to joke me.

B. *Son di-spo-sto a per-do-nar. Non par-la-te? vi o-sti-*
Come, befriend then, and say thou'rt griev'd. How, no answer? rage will

B. *na - te? non par-la-te? vi-o-sti - na-te? Sò ben io quel che ho da*
choke me! Still no an-swer? rage will choke me! More and more I feel ag -

pp

Allegro vivace.

B. *far, sò ben io quel che ho da far.*
grievd, more and more I feel ag-grievd.

f *Strs.* *p*

B. *Si-gho-rina, un'al-tra vol-ta quando Barto-lo an-drà fuo-ri, signorina, un'al-tra*
Mark, my la-dy, for the fu-ture, I, Don Barto-lo, have said it, I, perforce, will save your

fz. *cresc.*

B. *vol-ta quan-do Barto-lo andrà fuori, la consegna aiser-vi - to-ri a suo modo far sa-*
cred-it, I, Don Barto-lo, have said it, I, perforce, will save your cred-it, I will safely lock you

For. dim.

B. *prà.*
in. Wind tacet.

p

Si-ghorina, un'al-tra volta quando Bar-to-lo andrà
Mark, my la-dy, for the fu-ture, I, Don Bar-to-lo, have

B
fuori, signo-ri-na, un'al-tra vol-ta quando Bar-to-lo andrà fuori, la con-segna ai servi -
said it, I perforce will save your cred-it, I, Don Bar-to-lo, have said it, I perforce will save your

cresc. *dim.*

B
to-ri a suo mo-do far sa-prà. Ah! non ser-vo-no le
cred-it, I will safe-ly lock you in. Oh, you flirt, we will be

B
smorfie, faccia pur la gat-ta mor-ta, faccia pu-re, fac-cia pu-re, faccia pur la gat-ta
e-ven, Nothing now again shall shake me, Nothing now again shall shake me, nothing now again shall

B
mor-ta! Cospet-ton'per quella por-ta, co-spet-ton'per quella
shake me! *Vln. & Viola.* When abroad my duties take me, when a-broad my duties

Vln. *p*

Cello & Fig.

B
por-ta nemmen l'aria entrar po-trà, no, nemmen l'aria entrar po-trà!
take me, Not a fly shall en-ter in, no, not a fly shall en-ter in!

B. *E Ro - si - na in - no - cen - ti - na, scon - so -*
Try, Ro - si - na, at your lei - sure, La - men -

B. *la - ta, di - spe - ra - ta... Eh, non ser - vo - no le smorfie,*
ta - tion, des - pe - ra - tion, New at - tempts at fa - sci - na - tion.

B. *fac - cia pur la gat - ta mor - ta! Co - spet - ton! per quel - la*
Nothing now a - gain shall shake me, When a - broad my du - ties

B. *por - ta nemmen l'aria entrar po - trà. E Ro - si - na in - no - cen -*
take me, Not a fly shall en - ter in. Try, Ro - si - na, at your

B. *ti - na, e Rosina in - no - cen - ti - na, scon - so - la - ta, di - spe - ra - ta, scon - so - la - ta, di - spe -*
leisure, try, Rosina, at your lei - sure, la - men - ta - tion, des - pe - ration, lamen - ta - tion, des - pe -

11. *ra-ta, in sua came-ra ser - ra-ta, in sua came-ra ser - ra-ta, in sua came-ra ser -*
ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce -

12. *ra-ta fin ch'io vo-gliostar do-vrà, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,*
ra-tion, And this day I will be-gin, yes, yes, yes, yes, this very day, yes, yes, yes, yes, this ver-y

13. *sì, in sua ca-me-ra ser - ra-ta fin ch'io vo-glio star do -*
day I will try in - car - ce - ra - tion, And this day I will be -
Wind sustain.

14. *vrà, sì, in sua ca-me-ra ser - ra-ta, in sua ca-me-ra ser - ra-ta, in sua ca-me-ra ser -*
gin, Yes, I will try in - car - ce - ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce -

15. *ra-ta fin ch'io vo-gliostar do-vrà, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,*
ration, And this day I will be-gin, Yes, yes, yes, yes, this very day, yes, yes, yes, yes, this very

11. *sil!*
day!
pp *p*

12. *cresc.*

Si-gno-ri-na, un'al-tra volta quan-do Bar-to-lo an-drà fuo-ri, quan-do Bar-to-lo an-drà
Mark, my la-dy, for the fu-ture, I, Don Bar-to-lo, have said it, I, Don Bar-to-lo, have

13. *dim.*

fuo-ri, quan-do Bar-to-lo an-drà fuo-ri, la con-se-gna al ser-vi-
said it, I, Don Bar-to-lo, have said it, I per-force will save your

14. *p*

to-ri a suo mo-do far sa-prà. Si-gno-ri-na, un'al-tra
cred-it, I will safe-ly lock you in. Mark, my la-dy, for the

15. *cresc.*

volta quan-do Bar-to-lo an-drà fuo-ri, signo-ri-na, un'al-tra vol-ta quan-do Bar-to-lo an-drà
future, I, Don Bar-to-lo, have said it, I, Don Bar-to-lo, have said it, I, Don Bar-to-lo, have

B. *fuo-ri, la con-se-gna a' ser-vi - to-ri a suo mo-do far sa - pra.*
said it, I per-force will save your credit, I will safely lock you in.

B. *Eh, non ser-vo-no le smorfie, fac-cia pur la gat-ta mor-ta, faccia pu-re, fac-cia*
Oh you flirt, we will be e - ven, Nothing now again shall shakeme, nothing now again shall

p

B. *pu - re, fac-cia pur la gat-ta mor-ta!* *Co-spet-ton! per quella*
shake me, nothing now again shall shakeme! *When a-broad my du-ties*

f *p*

B. *porta, co-spet-ton! per quella por-ta nemmen l'aria, nemmen l'a-ria, nemmen l'aria entrar po-*
take me, when abroad my du-ties take me, Not a fly, no, not a fly, no, not a fly shall en-ter

cresc.

B. *tra! Cospet-ton! per quella por-ta nemmen l'a-ria entrar po-tra! *Vln. & Cl.**
in, when a-broad my du-ties take me, not a fly shall en-ter in!

ff *f*

B. E Ro - si-na in-no-cen - ti - na, scon-so -
Try, Ro - si - na, at your lei-sure, la-men-

B. la - ta, di-spe - ra - ta - eh, non ser - vo - no le smor-fie,
ta - tion, des-pe - ra - tion, New at-tempts at fa-sci - na - tion,

B. faccia pur la gat-ta mor-ta! Co-spetton! per quella por-ta
Nothing now a-gain shall shake me! When a-broad my duties take me,

B. nemmen'l'aria entrar po-trà! E Ro-si-na in-no-cen - ti - na, e Ro-si-na in-no-cen-
Not a fly shall en-ter in. Try, Ro-si - na, at your lei-sure, try, Ro-si - na, at your

B. ti - na, scon-so-la-ta, di-spe - ra - ta, scon-so-la - ta, di-spe - ra - ta, in sua ca-me-ra ser-
lei-sure, la-men-tation des-pe - ration, la-men-ta-tion, des-pe - ration, I will try in-car-ce -

ra-ta, in sua came-ra ser-ra-ta, in sua came-ra ser-ra-ta fin ch'io voglio star do-
ra-tion, I will try in-car-ce-ra-tion, I will try in-car-ce-ra-tion, and this day I will be -

vrà. Un Dot-tor del-la mia sor-te non si la-scia in-
gin. I'm a Doc-tor of im-por-tance, and I'm not to -

fi-noc-chiar no, no, un Dot-tor del-la mia sor-te non si
be-de-ceiv'd, no, no, I'm a Doc-tor of im-por-tance, and I'm

la-scia in-fi-noc-chiar! E Ro-si-na in-no-cen-ti-na, scon-so-
not to be-de-ceiv'd. Try, Ro-si-na, at your lei-sure, la-men-

la-ta, di-spe-ra-ta, in sua ca-me-ra ser-ra-ta fin ch'io
ta-tion, des-pe-ra-tion, I will try in-car-ce-ra-tion, and this

11. *vo-glio star do - vrà, fin ch'io vo - glio star do -*
day I will be - gin, Yes, this day I will be -

12. *vrà, fin ch'io vo - glio star do -*
gin, yes, this day I will be -

13. *vrà, sì, fin ch'io vo-glio star do - vrà, sì, fin ch'io vo-glio star do -*
gin, this ver - y day I will be - gin, this ver - y day I will be -

14. *vrà, sì, star do - vrà, sì, star do - vrà, sì, star do - vrà!* (exit.)
gin, I will be - gin, I will be - gin, I will be - gin!

Recitative.

Rosina.

R. *Bron-to-la quan-to vuo-i, chiu-di por-te e fi-ne-stre, io me ne ri-do; già di noi*
Cease not to storm and bluster, bar the doors and the windows; I do not mind you. Such pet-ty

R. *femmine al-la più mar-motta per a-guzzar l'inge-gno e far-la spi-ri-to-sa tutto a un tratto ba-sta*
tyranny turns a woman's temper, and rouses e'en the feeblest with mother-wit and slyness to resistance when you

(exit) Bertha (enters).

R. *chiu-der-la a chia-ve— e il col-po è fat-to! Fi-no-ra in questa ca-me-ra mi par vedes-*
think you have cag'd her, she most defies you. I thought I heard a murmuring, a talking in this

B. *tir un mor-mo-ri-o; sa-ra stato il tu-tor col-la pu-pil-la, non ha uo-ra di ben. Queste ra-*
room; who can have been here? our young la-dy, no doubt; perhaps her guardian, always finding some fault. None of our

(a knocking is heard) Count. (outside) **Bertha.**

R. *gaz-ze non la vo-glion ca-pir— Bat-to-no. A-pri-te! Ven-go! Ec-*
servants ev-er an-swer the door. Who is that? With-in there! Com-ing! At-

B. *ci! an-co-ra du-ra: quel fa-bac-co m'ha po-sto in se-pol-tu-ra.*
thee! how ve-ry teaz-ing! 'Tis the med'cin this morning brought on this sneezing.

Nº 11. "Ehi di casa, buona gente!,"
Finale I.

Piano.

Tutti
f *marziale*
pp
Strs. & Fag.
tr

f *Tutti*
p
f *pp*

Count (disguised as a cavalry soldier).
Ehi di ca-sa, buo - na gente, buo - na
Eh, with-in there! come good people! Up, a -

gente, ehi, ehi di ca-sa, ehi di ca-sa! nium ri -
rouseye! eh, eh, with-in there, eh, with-in there, are ye

Bartolo.
sponde! ehi! Chi è co-stu-i? che brutta faccia? e ub-bri-
sleeping? Eh! Who may this be? An ug-ly fel-low! Scarcely

Strs. & Fag.
f *pp*

Count.

Ehi di ca-sa, ma - le - det-ti! ma - le -
Eh, with-in there, come, confound ye! fire and

a - co! chi sa - rà? chi sa - rà?
sober: who are you? who are you?

f pp

(seeing Bartolo, feels for something in his pocket)

detti! ehi! Ah! Si -
thunder! Eh! Ah! All

Co - sa vuol, si - gnor sol - da - to?
What, sir soldier, do you want here?

f p

a piacere

Si! bene ob - bli - ga - to. Sie - te vo - i - a - spet - ta un po - co - sie - te
right. I'm much ob - liged, sir. Is your name, sir - just wait a moment - here, I

(Qui co - stui che mai vor - rà?)
(With this fellow what's to do?)

col canto

a piacere (reading)

vo - i dot - tor Ba - lor - do? Ah, ah, Ber - tol - do?
have it - Doctor O - bo - rem? No, no, O - por - to?

Che Ba - lor - do? che Ba - lor - do? Che Bertoldo? che Ber -
What's O - bo - rem? what's O - bo - rem? What's O - por - to? what's O -

f a tempo

H. *tol-do? eh an-da-te al dia-vo-lo! eh an-da-te al dia-vo-lo! Dottor*
porto? Go to all the devils, sir! go to all the devils, sir! Doctor

ff

H. *Bar-to-lo, Dot-tor Bar-to-lo, Dot-tor Bar-to-lo! Ah bra-vis-si-mo: dot-tor*
 C. *Bar-to-lo, Doc-tor Bar-to-lo, Doc-tor Bar-to-lo! Oh that's ca-pi-tal: Doc-tor*

Tutti.

pp

C. *bar-ba-ro; bra-vis-si-mo, dot-tor bar-ba-ro! Va be-*
 B. *Barba-ro; that's ca-pi-tal: Doctor Barba-ro. Yes, it's*

Bartolo.

Un cor-no! You block-head!

f

p

C. *nis-si-mo; già vè po-ca, già vè po-ca dif-fe-ren-za. (Io già*
 H. *ca-pi-tal; why, the difference is not much, what does it matter? (How shall*

Bartolo.

f

Count.

C. *(Non si ve-de! che im-pa-zien-za! quan-to*
(Where's Ro-si-na? how get at her? What a

B. *per-do, io già per-do la pa-zien - za, io già per-do, io già per-do la pa-*
I get rid of him and of his clat - ter, how shall I get rid of him and of his

Strs.
pp

C

tarda! do-ve sta?) meeting for us two.) Dun - que You're a

B

zien - za! qui pru-den-za ci vor-rà, qui pru-den-za ci vor-rà.) clat - ter? oh ye saints, now help me through, oh ye saints, now help me through.)

Viv. a rit.

f

pp

C. *vo-i-* sic-te dot - to - re? *Va be*
 Doctor, if I mis-take not? Why, that's
 B. Son dot - to - re, si, si - gno-re.
 Yes, a Doc-tor, you mis-take not.

Musical score for the vocal parts (C. and B.) and piano accompaniment. The score is in 3/4 time, key of B-flat major (two flats). The vocal parts are written in treble and bass staves. The piano accompaniment is written in grand staff (treble and bass staves). The score includes lyrics in English and Italian. The piano part features a prominent bass line with triplets and a treble line with chords and triplets. The vocal parts enter with the lyrics "vo-i- sic-te dot - to - re?" and "Doctor, if I mis-take not?". The piano part includes dynamic markings such as *f*, *ff*, and *ff*.

C. B. *Bartolo.*

nissi-mo; un ab-brac-cio, qua col-le-ga. In-die-tro!
ca-pi-tal; here, em-brace me, Come, old colleague. Stand off, man!

p

Count (insists on embracing him).

C. Qua! There! So no anch'io dottor per cen-to, ma-nescalco al reg-gi-
Am not I of the profess-ion? I'm the re-giment's phy.

(presenting a paper)

C. men-to. Dell'al-log-gio sul bi-gliet-to, dell'al-log-gio sul bi-
si-cian, And'tis up-on you I'm quarter'd, and'tis up-on you I'm

a piacere

C. gliet-to, os-ser-va-te, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua.
quarter'd, read this or-der, it is quite true, it is quite true, it is quite true, it is quite true.

col canto

C. (Ah, ve-nis-se il ca-ro og-get-to
(Ah, how weary this pro-ba-tion!

B. Bartolo. (Dal-la rab-bia, dal di-spetto io già cre-po in ve-ri-
(What with scorn and in-dig-nation, I know scarcely what to

p a tempo

Str. & Cor.

C. del-la mia fe-li-ci-tà!
Fair-est, bless my long-ing view.

B. tà.
do. Ah, ch'io lo, se mi ci metto, qual-che gran be-stia-li-
I'm a man of moder-a-tion, Not a brow-ler such as

(Rosina enters, stops short on seeing a stranger)

Rosina.

Un sol-da-to? il tu -
There's a sol-dier with my

Vie - ni, vie - ni, il tuo di - let - to, deh! vie - ni, il tuo di -
Come and end this sep - a - ra - tion, oh end this sep - a -

tà! ah ch'io fo, ah ch'io fo
you! I scarce know what I do

Frag.

to - re? Co - sa mai fa - ran - no
guardian; Here is sure - ly some - thing

let - to, deh! vie - ni, il tuo di - let - to pien d'a-mor t'at-ten - de -
ra - tion, oh end this sep - a - ra - tion, For thy fa - vor let me

qual - che gran be-stia - li - tà, sì, qual - che gran be-stia - li -
I know scarce - ly what I do, ah, I know scarce - ly what I

qua? che fa - ran - no
new, Yes, 'tis some - thing

già, t'at - ten - de -
sue, Yes, let me

tà, ah ch'io fo, se mi ci met - to, qual - che gran be-stia - li -
do, I know scarce - ly, I know scarce - ly, I know scarce - ly what I

R qua? co - sa mai fa - ran - no
new, here is sure - ly some - thing

C già, pien d'a - mor t'at - ten - de
sue, for thy fa - vor let me

B tà, qual - che gran be - stia - li -
do, I know scarce ly what I

Wood
Long. cresc.

R qua? co - sa mai fa - ran - no
new, here is sure - ly some - thing

C già, pien d'a - mor t'at - ten - de
sue, for thy fa - vor let me

B tà, ah ch'io fo, ah ch'io fo, ah ch'io fo qualche gran be-stia - li -
do, I know scarce what I do, what I do, I know scarcely what I

(Rosina comes forward on tiptoe)

R qua?) (perceiving Rosina) (Ei m'guarda, s'avvi-
new!) (Ah, who is it? he pur

C già!) (È Ro-si - na, or son con - ten - to.)
sue.) ('Tis Ro-si - na, I must ap - prise her.)

B tà!)
do.)

Oh, & Forc.

ci - na.) (Oh ciel! che sen-to! ah giu-di-zio, ah giu-di-zio, per pie-
ceives me.) (What terrors seize me! Oh be prudent, or some mischief will en-
Count. (softly to Rosina.)

(Son Lindo - ro.) (I'm Lindo - ro.) *Fl. & Cl.*

tà!) sue!) Bartolo. (seeing Rosina).
Si-gno-ri-na, che cer-ca-te? Pre-sto, pre-sto anda-te
Who to pry in here has told thee? This is no fit place for

Va-do, va-do, non gri-da-te!
Why for ev-er must you scold me?

vi-a! you. Pre-sto, pre-sto, pre-sto,
Hast-en, hast-en to your

Count.
Ehi, ra-
Eh, good

pre-sto, pre-sto, pre-sto via di qua.
cham-ber, or 'twill be the worse for you.

C. *gazz-a, ven - go anch'i - o. In ca -*
dam-sel, I'll go with you. To my

B. *Do - ve, do - ve, si - gnor mi - o?*
Fel - low, have you lost your sen - ses?

C. *ser - ma, oh que - sta è bel - la!*
quarters, I must be off now!

B. *In ca - ser - ma? In ca - ser - ma? ba - ga -*
To your quarters? To your quarters? This is

Rosina. *Count. (to Bartolo, making his way toward the inner rooms)*

C. *Ca - ra Oh cie - lo - Dun - que va - do - (holding him*
Dearest - Oh do not - Wait, I'm coming. back.)

B. *tel - la! O - là, co - spet - to! Oh non, si -*
too much! Stand off, here's treason! Oh not so

C. *Co - me? come?*
Nonsense, nonsense,

B. *gno - fe, qui d'al - log - gio non può star, qui d'al - log - gio non può star. Eh non v'è*
fast, sir, here no quar - ters you can find, here no quarters you can find. No use dis -

Vin. & Bass.
crese.

C. *(angrily)*
co-me? co-me?
nonsense, nonsense. Il bre-vet-to?
You've an or-der?

B.
re-pli-ca; Ho il brevet-to d'e-sen-zio-ne. Mio pa-
put-ing, sir, I've an or-der of ex-emp-tion, of ex-

M.
drone, un momento, un momento, un momento, un mo-men-to, un momen-to, un mo-
emption! Wait a min-ute, wait a min-ute, wait a min-ute, wait a min-ute, wait a min-ute, wait a

dim.

R. *(goes to a writing-table)*
men-to, un mo-men-to, il mo-stre-ro.
min-ute, for I have it close by here.

p

C. *Count.* *(to Rosina)*
(Ah se qui re-star non pos-so. Deh pren-
(This is real-ly too pro-vok-ing! Dear-est,

Rosina.
(Ohimè! ci guarda!) Bartolo. *(seeking amongst the papers).*
(Ah me! he's looking!)

C. de-te.) (Ah tro-varlo ancor non
take it.) (In its place I can-not

R. (Pruden-za.)
(Be care-ful.)

B. pos-so, Ma, sì, sì, lo tro-ve-
find it, But I know it must be

R. (Cen-to smanie io sento addos-so, ah, più reg-ge-re non sò.)
(Oh, I'm get-ting quite dis-tract-ed, he will part us yet, I fear.) Count.

B. rò.) (Cen-to smanie io sen-to ad-
here.) (Oh, I'm get-ting quite dis-

R. Cento smanie io sen-to addos-so, ah, più reg-ge-re non
Oh, I'm get-ting quite dis-tract-ed, he will part us yet, I

C. dos-so, ah, più reg-ge-re non sò, cento smanie io sen-to addos-so, ah, più reg-ge-re non
tract-ed, he will part us yet, I fear, oh, I'm get-ting quite dis-tract-ed, he will part us yet, I

R. *lento*
sò, ah, più reg-ge-re non sò.) Bartolo. (legge) (Colla presente il Dottor
fear, he will part us yet, I fear.) *a piacere* Bartolo, etc., esentiamo.)

B. sò, ah, più reg-ge-re non sò, non sò.) Ah! ec-co qua. By these presents be it
fear, he will part us yet, I fear, I fear.) There found at last. known... Doctor Bartolo,
and so forth, is exempted.

136 Count. (tossing the document up in the air)

C. Eh, an-da-te al dia-vo-lo! non mi sta-te più a sec-
Sir, I'll not be both-er'd so! for much wait-ing I've no

B.

f Tutti

C. car. Zit-to là, dottor So-
mind. Think you so, my Doc-tor

B. Co-sa fa, signor mio ca-ro? co-sa fa, signor mio ca-ro?
No, you'd rather play the Cupid, you would rather play the Cupid.

C. ma-ro! il mio alloggio è qui fissa-to, e in al-log-gio qui vo' star. Restar, si-
Stupid? As with you I've fix'd my quarters, I'll not move, as you shall find. Re-ly up-

B. Vuol re-star?
You'll stay here?

C. cu-ro.
on me.

B. Oh-son stu-fo, mio pa-dro-ne: pre-sto fuori, o un buon ba-
Sir, my pa-tience holds no long-er, I must use some meth-od.

II. *sto-ne lo-fa-rà di qua slog-giar! presto fuo-ri, presto fuo-ri, presto fuo-ri, presto*
 stronger. Soon my stick the house shall clear! Quit the house, sir, quit the house, sir, quit the house, sir, quit the

f. ex. dim.

C. *Count (seriously).*
 Dun-que
 That's a

B. *fuo-ri, pre-sto fuo-ri, o un buon ba-sto - ne lo fa-rà di qua slog-giar!*
 house, sir, quit the house, sir, or my stick, sir, or my stick the way shall clear!

p

C. *le - i, lei vuol bat-ta-glia?* Ben! *batta-glia le vo'*
 challenge; you wish to fight, sir? Good! to fight! I'm well in-

f.

C. *dar. Bel-la co-sa è u-na bat-taglia! Ve la vo-glio qui mo-*
 clind. Stand a-side then, we'll have a battle! Here our force stand com-

p

C. *(approaching Bartolo in a friendly way)*
 strar. Os-ser-va-te! questo è il fos-so, fi-ni-ni
 bined. Yon-der, mark you, are the trenches, If you

pp

(thrusting at him) (aside to Rosina, *a piacere*)

C. mi - co voi sa - re - te. At - ten - zio - ne, gli a - mi - ci - (Giù il faz - zo -
pass be - yond, I'll shoot you. Now at - ten - tion, my comrades! (Throw down your

showing her the letter) (he drops the letter; Rosina lets her handkerchief fall upon it) *a piacere*

C. let-to!) e gli a - mi - ci stan di qua, at - ten - zion! Che cos'è?
kerchief!) Now at - ten - tion, to your guns, shoulder arms! What is it?

R. Ferma, ferma!
Treason, treason!

(pretending to catch sight of the letter, which he picks up)

C. Ah! Sì, se fos-se u-na ri - cet - ta! ma un bi -
Ah! (perceiving him) Yes, no doubt it's a pre-scription! No, 'tis a

R. Vo' ve - de - re!
Let me see it!

(giving the letter and handkerchief to Rosina) Rosina.

C. glietto, è mio do - ve - re - mi do - ve - te per - do - nar. Gra - zie,
let - ter, To this young la - dy, sir, I see it is ad - dress'd. Thank you,

Count.

R. *gra-zie.*
C. thank you.
B. Bartolo.

Grazie uncorho! qua quel fo - glio, qua quel foglio, imper - ti - nente! imper - tinente! imperti -
Forward hussy, you dis - grace me! Give the let - ter here, I tell you! give the let - ter here, I

ta - glia?
fight, sir?

At - ten - zion! ih!
Shoul - der arms! Ih!

nen - te! A chi di - co? a chi di - co? a chi di - co? presto qua!
tell you! Do you hear me? do you hear me? By what fiend are you possesd?

Rosina.

R. Ma quel fo - glio che chie - de - te per az - zar - do m'e ca -
Sir, it dropt by mis - ad - ven - ture. Does the wash - ing - list a -

ah!
Ah!

sea - to. E la li - sta del bu - ca - to.
larm you? For 'tis that ex - cites your cen - sure.
Bartolo. (tearing the paper out of her hand)

Ah fraschet - ta, ah fra -
Art - ful hus - sy, art - ful

(enter, on one side, Basilio holding a paper; on the other side enter Bertha)

B. *schef - ta! Pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto* qua. Ah che
hus - sy! Give it, give it, give it, give it, give it, give it, give it here! What! a -

Bertha.
 Ber. *Il bar-bie-re_ quan.ta gen-te!_*
'Tis the bar-ber, peo-ple with him!
 B. *ve - do! ho pre-so ab-ba - glio! E la li - sta! son di stuc - co!*
mazement! in-deed, I've wrong'd her! 'Tis the washing, oh con-fu - sion!

Rosina.
 R. *Bra - vo, — bra - vo il mam - ma -*
All in - creas - es his con -
 Bertha.
 Ber. *Non ca - pi - sco, son di*
Would this noise were a de -
 Count.
 C. *Bra - vo, bra - vo il mamma-luc-co,*
All in-creas-es his con-fu-sion,

Bartolo.
 B. *Ah son proprio un mamma-luc-co, ah son proprio un mamma-*
Most un-for - tu-nate al - lu-sion, oh, un-for - tu-nate al -
 Basilio.
 Bas. *Sol, sol, sol,*
Sol, sol, sol,

(Piano accompaniment)

R. luc-co, che nel sac-co en-tra-to è
fu-sion, Well he played in-to the

Her. stuc-co! Qual che im-bro-glio qui ci
lu-sion, My poor head no more can

C. che nel sac-co en-tra-to è già,
Well he played in-to the snare,

R. luc-co, ah, son proprio un mamma-luc-co! oh che gran be-stia-li-
lu-sion, Oh, un-for-tu-nate al-lu-sion, I have gone too far, I

Bass. sol; sol, sol, sol,

R. già, bra-vo, bra-vo! mam-ma-luc-co, ma bra-vo! mam-ma-
snare, All in-creas-es his con-fu-sion, in-creas-es his con-

Her. sta, qui ci sta, qui ci
bear, My poor head, my poor

C. bra-vo, bra-vo! mam-ma-luc-co, ma bra-vo! mam-ma-
All in-creas-es his con-fu-sion, in-creas-es his con-

R. tà, oh che gran, oh che gran,
fear, I have gone, gone too far,

Bass. do, re,
do, re,

R. luc-co, — ma bra-vo! mamma-luc-co, che nel sac-co en-tra-to è già, — en - -
fu-sion, in - creases his con-fu-sion, Well he played in - to the snare, — in - -

Ber. sta, qual-che imbro - glio qui ci sta,
head, my poor head no more can bear,

C. luc-co, — ma bra-vo! mamma-luc-co, che nel sac-co en-tra-to è già, en - -
fu-sion, in - creases his con-fu-sion, Well he played in - to the snare, in - -

B. oh che gran be-stia-li - tà, che gran, che gran be-stia-li - tà, oh che gran be-stia-li -
I have gone too far, I fear, yes, I have gone too far, I fear, I have gone too far, I

Bar. mi, fa, re, sol, mi, la, fa, si, sol, do! Ma che im-
mi, fa, re, sol, mi, la, fa, si, sol, do! For a

R. tra - - to è già, che — nel —
to — the — snare, well — he —

Ber. ci sta,
no, no, qual-che im -
my poor

C. tra - - to è già, che — nel —
to — the — snare, well — he —

B. tà, be - stia - li - tà, che gran, che gran be-stia-li - tà, che
fear, too far, I fear, yes, I have gone too far, I fear, yes,

Bar. bro-glio è que - sto qua, ma che im -
storm we must pre - pare, for a

R. sac - co en - tra - to è già, che nel
played in - to the snare, well he

Her. bro - glio qui ci sta, qual-che jm -
head no more can bear, my poor

C. sac - co en - tra - to è già, che nel
played in - to the snare, well he

B. gran be - stia - li - tà, che gran, che gran be - stia - li - tà, che
I have gone too far, yes, I have gone too far, I fear, yes,

E. bro - glio è que - sto qua, ma che jm -
storm we must pre - pare, for a

R. sac - co en - tra - to è già, en - tra - to è
played in - to the snare, in - to the

Her. bro - glio qui ci sta, sì, qui ci
head no more can bear, no more can

C. sac - co en - tra - to è già, en - tra - to è
played in - to the snare, in - to the

B. gran be - stia - li - tà, be - stia - li -
I have gone too far, I've gone too

E. bro - glio è que - sto qua, è que - sto
storm we must pre - pare we must pre -

cresc.

cresc.

R. *(in tears)*
 già, en - tra - to e già! Ec - co
 snare, in - to the snare! That's the

H-r.
 sta, sì, qui ci sta!
 bear, no more can bear!

C.
 già, en - tra - to e già!
 snare, in - to the snare!

B.
 tà, be - stia - li - tà!
 far, I've gone too far!

B-v.
 qua, e que - sto qua!
 pare, we must pre - pare!

Gb.
f *p*

R.
 qua! sempre un i - sto-ria; sempre op-pres-sa, sempre oppressa e maltrat -
 way you al-ways treat me! With sus-pi-cions, with sus-pi-cions most un -

tr. fag.

R.
 ta-ta; ah che vi-ta di - spe-ra - ta! non la sò più sop-por -
 founded, Ac - cu - sations quite un-grounded! Oh, this life, I can-not

Count. *(threatening Bartolo, and holding him by the arm.)*

R.
 tar!
 bear! *(approaching her)* Tu vien qua, co-sa hai fat-to?
 Let her be! 'tis you that vex her!

Bartolo.
 Ah Ro-si - na, po - ve - ri - na! Ah fer - ma - te, nien-te af -
 Oh my poor malicious Ro-si-na! And 'tis you, sir, that per-

alleg. *cresc.*

Rosina. (holding back the Count).
Via fer - ma - te - vi, si - gno - re.
Oh, have done, or they'll com - pel you.

Bertha.
Via fer - ma - te - vi, si - gno - re.
Sir, have done, or we'll com - pel you.

Count. (drawing his sword)
Ah ca - na - glia, tra - di - to - re, io ti vo - glio su - bis -
Off, you scoundrel, off, I tell you! Well, come on then, if you

fat-to!
plex her!

Basilio.
Via fer - ma - te - vi, si - gno - re.
Sir, have done, or we'll com - pel you.

cresc.

Gen - te, a - iu - to - ma che -
Neigh - bors, help here, say no

Gen - te, a - iu - to - ma che -
Neigh - bors, help here, say no

sar, io ti vo - glio su - bis - sar! La -
dare, well, come on then, if you dare! I'll

Gen - te, a - iu - to - soc - cor -
Neigh - bors, help here from this

Gen - te, a - iu - to - soc - cor -
Neigh - bors, help here from this

f. l. & cl.
rinf. a poco a poco

R. ta - te - vi - more to him, Gen-te-a-iu - to per pie - tà! Oh, for pi-ty's sake, be - ware!

B-r. ta - te - vi - more to him, Gen-te-a-iu - to per pie - tà! Oh, for pi-ty's sake, be - ware!

C. scia - te-mi, la-scia - te - mi! Figaro. (enters with his basin under his arm)
fright - en him I'll fright - en him.

F. Al - to
What's this

B. re - te-mi! Gen-te-a-iu - to per pie - tà!
vi - o-lence, Help me out of this af - fair!

Bov. re - te-mi! Gen-te-a-iu - to per pie - tà!
vi - o-lence, *Tutti* Help me out of this af - fair!

Allegro. f

F. là! noise? Che co - sa ac - cad-de,
Good friends and pa-trons, *3*

Allegro. f

F. Si - gno-ri mie - i?
What is the mat-ter? *3*

F. Che chiasso è que-sto?
Are ye all cra-zy? *Vln. Cello & Fag.* e - ter - ni De-i!
Why is this clat-ter? *3*

F. *Gia sul-la stra-da a que-sto stre-pi-to sè ra-du-na-ta*
Faron the piazza I heard you quarrelling, Out-side the window

F. *mez-za cit-tà, già sul-la stra-da a que-sto stre-pi-to*
there stands a crowd; far down the piazza I heard you quarrelling,

F. *sè ra-du-na-ta mez-za cit-tà! (Si-gnor, giu-di-zio,*
out-side the window there stands a crowd. (Pray, sir, be pru-dent,

(aside to the Count).

Bartolo (pointing to the Count). *Count (pointing to Bartolo).*

F. *per ca-ri-tà! Que-ste un bir-ban-te! Que-ste un bric-co-ne!*
 C. *talk not so loud.) There stands a ruf-fian! There stands a scoundrel!*

(threatening Bartolo with his drawn sword)

C. *Ah ma-le-det-to!*
Double-faced blockhead!

Bartolo.

Figaro (raising his basin, as if he were threatening the Count).

B. *Ah di-sgra-zia-to! Si-gnor sol-da-to, por-ti-ri-*
 E. *Im-pu-dent cut-throat! My wor-thy sol-dier, you must be*

F. *spet-to, si-gnor sol-da-to, por-ti ri-spet-to, o que-sto fu-sto, cor-po del civ-il, Or you'll be pack'd off un-to the dev-il! Be-hold this ba-sin, by all that's*

F. *dia-vo-lo! or la cre-an-za le in-se-gne-rà! (Signor, giu-di-zio, per ca-ri-barberous, Here such strong language is not al-low'd. (Sir, I en-treat you, speak not so*

Count (to Bartolo)
F. *tà) loud) Brut-to sci-miot-to! Ug-ly old monkey!*

Rosina.
R. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Bertha.
B. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Figaro.
F. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Bartolo.
B. *Bir-bo mal-na-to! Con-cept-ed donkey!*

Basilio.
B. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Bartolo.
B. *Vo-glio gri-da-re. This he shall pay me.*

R. Fer-mo, si - gno-re. Fa - te - si -
Oh, don't pro - voke him! Peace, if_ with

Bertha. Count. Bertha.
Fer-mo, si - gno-re. Vo-glio am-maz - za - re - Fa - te - si -
Oh, don't pro - voke him! Wretch, I will slay thee! Peace, if_ with

Figaro.
Fer-mo, si - gno-re. Fa - te - si -
Sir, don't pro - voke him! Peace, if_ with

Basilio.
Fer-mo, si - gno-re. Fa - te - si -
Sir, don't pro - voke him! Peace, if_ with

8. 8.

R. len-zio, per ca - ri - tà. rea-son you be en - dow'd!

Ber. len-zio, per ca - ri - tà. rea-son you be en - dow'd!

C. Count. No, vo-glio uc - ci - der-lo, non vè pie -
No, I will stran - gle him, that I have

F. len-zio, per ca - ri - tà. rea-son you be en - dow'd!

Bas. len-zio, per ca - ri - tà. rea-son you be en - dow'd!

R. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

Her. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

C. *tà!*
vow'd!

F. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

Bass. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

(a great knocking is heard at the street-door.)

R. *tà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

Her. *tà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

C. Che mai sa - rà?
 Who knocks so loud?

F. *tà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

B. *Bartolo.* (Spoken)
 Che mai sa - rà? Chi è?
 Who knocks so loud? Who's there?

Bass. *tà.* Zit - ti, chè bus - sa - no. Che mai sa - rà?
cowed. Si - lence, what sounds are these? Who knocks so loud?

Officer of the Guard. (within)

Chorus.

TENOR.

BASS.

(Officer with Bases of the Chorus)

O - là! Ho - là!

La for - za, la for -
We charge ye to o -

za! a pri - te qua, a pri - te qua!
pen, let in the guard, let in the guard!

za! a - pri - te qua, a - pri - te qua!
pen, let in the guard, let in the guard!

Rosina.

Bertha.

Count.

Figaro.

Bartolo.

Basilio.

La for - za! oh dia - vo - lo!
The guard here! what shall we do?

La for - za! oh dia - vo - lo!
The guard here! what shall we do?

La for - za! oh dia - vo - lo!
The guard here! what shall we do?

La for - za! oh dia - vo - lo!
The guard here! what shall we do?

La for - za! oh dia - vo - lo!
The guard here! what shall we do?

La for - za! oh dia - vo - lo!
The guard here! what shall we do?

Nien - te pa -
Now thy chas -

(to the Count)

La - ve - te fat
You have un - done

(to Bartolo)

Nien - te pa -
Now thy chas -

La - ve - te fat
You have un - done

Vzps.

Cello & Viola

C. u - ra, ven - ga pur qua.
tise-ment naught can re - tard.

F. ta! la - ve - te fat - ta!
us! you have un - done us!

B. u - ra, ven - ga pur qua. Que - stav - ven - tu -
tise-ment naught can re - tard. How find ex - cus -

Bass. ta! la - ve - te fat - ta! Que - stav - ven - tu -
us! you have un - done us! How find ex - cus -

Bass & Fug.

Rosina.
K. Quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven -
How find ex - cus - es, how find ex - cus - es, how find ex -

Bertha.
Ber. Quest' av - ven - tu - ra, quest' av - ven -
How find ex - cus - es, how find ex -

H. - - - - - ra,
- - - - - es,

Ros. - - - - - ra,
- - - - - es,

Fl. Ob.

R.
tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra
cus - es, how find ex - cus - es, how find ex - cus - es

Hr.
tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra
cus - es, how find ex - cus - es, how find ex - cus - es

C.
Count.
Quest' av - ven - tu - ra, quest' av - ven - tu - ra
How find ex - cus - es, how find ex - cus - es

F.
Figure.
Quest' av - ven - tu - ra
How find ex - cus - es

B.
Ah! co - me dia - vo -
These guards to sa - tis -

Bass.
Ah! co - me dia - vo -
These guards to sa - tis -

Piano.
Car.
Trombe

R.
ah! co - me dia - vo -
these guards to sa - tis -

Hr.
ah! co - me dia - vo -
these guards to sa - tis -

C.
ah! co - me dia - vo -
these guards to sa - tis -

F.
ah! co - me dia - vo -
these guards to sa - tis -

B.
lo, ah! co - me dia - vo -
fy, these guards to sa - tis -

Bass.
lo, ah! co - me dia - vo -
fy, these guards to sa - tis -

Piano.

Andante.

R.
lo mai fi - ni - rà!
fy? ah, 'twill be hard!

Ber.
lo mai fi - ni - rà!
fy? ah, 'twill be hard!

C.
lo mai fi - ni - rà!
fy? ah, 'twill be hard!

F.
lo mai fi - ni - rà!
fy? ah, 'twill be hard!

B.
lo mai fi - ni - rà!
fy? ah, 'twill be hard!

Ba.
lo mai fi - ni - rà!
fy? ah, 'twill be hard!

Chorus.
TENOR.
(enter the Guard)
Fer - mi
BASS. Sirs, I

Andante. *Strings.*

tut - ti, nes - sun si mo - va. Miei si - gno - ri, che si
charge ye, all keep your plac - es, At your per - il dis - o -

Tutti

fa? Que - sto chias - so don - de è na - to? La ca - gio - ne pre - sto qua, la ca -
bey. What's the cause of this dis - turbance? Who's concern'd in this af - fray? Who's con -

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B. *Que-sta be-stia di sol-da-to, mio si-gnor, m'ha maltrat-*
Sir, this ruffian of a sol-dier, He has threatend and ill -

gion, la ca-gio - ne pre-sto qua!
cern'd, who's concern'd in this af-fray?

Vivace.

F. *Figaro.*
Io qua ven - ni, mio si-
Sir, twas chance that led me

B. *ta - to, sì si-gnor, sì si-gnor, sì si-gnor, m'ha maltrat-ta - to, que-sta be - stia di sol-*
used me, Yes, he has, yes he has, he has threatend and ill-used me, Sir, this ruf - fian of a

F. *gno - re, que-sto chiasso ad ac-que-tar, sì si-gnor, sì si-gnor, que-sto chiasso ad ac-que-*
hith-er, This com-mo-tion to al-lay, Yes it was, yes it was, this com-mo-tion to al -

B. *da - to, mio si-gnor, m'ha maltrat - ta - to, sì si-gnor, sì si-gnor, sì si-gnor, m'ha maltrat-*
sol-dier, he has threatend and ill-used me, yes he has, yes he has, he has threatend and ill -

F. *tar, io qua ven - ni, mio si-gno-re, que-sto chiasso ad ac-que-tar, sì signor, sì si-*
lay, Sir, twas chance that led me hith-er, this com-mo-tion to al-lay, Yes it was, yes it

B. *ta - to, sì si-gnor, sì si-gnor,*
used me, Yes he has, yes he has,

B-s. *Basilio.*
Fa un in - fer - no di ro-mo-re, par-la sem-pre dammazza-re, sì signor, sì si-
Sir, this sol - dier is the dev-il, I'll de-nounce him to all Seville, Yes I will, yes I

Count.

C. In al-log-gio quel bric-co-ne non mi vol-le qui ac-cet-
On this blockhead I am quarter'd And he will not let me

F. gnor, que-sto chias-so ad ac-que-tar, sì si-gnor, sì si-
was, this com-mo-tion to al-lay, yes it was, yes it

B. sì si-gnor, m'ha maltrat-ta-to.
he has threat'nd and ill-used me.

Bass. gnor, par-la sem-pre dam-maz-zar, fa un in-fer-no di ro-mo-re, par-la sem-pre dam-maz-
will, He shall dear-ly rue this day, I'll denounce him to all Seville, he shall dear-ly rue this

Rosina.

R. Per-do-na-te, po-ve-
Sir, with wine he was e-

Bertha.

Ber. Fa un in-fer-no di ro-
If this din' had but a-

C. tar, sì si-gnor, sì si-gnor, non mi vol-le qui ac-cet-tar, sì si-gnor, sì si-
stay, no, he won't, no, he won't, no, he will not let me stay, no, he won't, no, he

F. gnor, que-sto chias-so ad ac-que-tar,
was, this com-mo-tion to al-lay,

B. zar, sì si-gnor, sì si-gnor, par-la sem-pre dam-maz-zar, sì si-gnor, sì si-
day, yes, he shall, yes, he shall, he shall dear-ly rue this day, yes, he shall, yes, he

R. *ri - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del*
lat - ed, They have much ex - ag - ge - rat - ed, yes, they've much ex - ag - ge -

Ber. *mo - re, fa un in - fer - no di ro - mo - re, par - la sem - pre dam - maz -*
bat - ed, if this din had but a - bat - ed, I a some - thing would have

C. *gnor, non mi vol - le qui ac - cet - tar, sì sì*
won't, no, he will not let me stay, no, he

F. *que - sto chias - so ad ac - que - tar, io qua ven - ni, mio sì -*
this com - mo - tion to al - lay! Sir, 'twas chance that led me

B. *Que - sta be - stia di sol -*
Sir, this ruf - fian of a

Ber. *gnor, par - la sem - pre dam - maz - zar, fa un in - fer - no di ro -*
shall, he shall dear - ly rue this day! Sir, this sol - dier is the



R. *vi - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del*
rat - ed, yes, they've much ex - ag - ge - rat - ed, sir, with wine he was e -

Ber. *za - re, par - la sem - pre dam - maz - za - re, par - la sem - pre dam - maz -*
stat - ed, I a some - thing would have stat - ed, I a some - thing would have

C. *gnor, sì sì - gnor, sì sì*
won't, no, he won't, no, he

F. *gno - re, io qua ven - ni, mio sì - gno - re, que - sto chias - so, que - sto*
hith - er, it was chance that led me hith - er, this com - mo - tion, this com -

B. *da - to, que - sta be - stia di sol - da - to, mio sì - gnor, m'ha mal - trat -*
sol - dier, he has threatend and ill - used me, yes, this ruf - fian of a

Ber. *mo - re, fa un in - fer - no di ro - mo - re, fa un in - fer - no di ro -*
dev - il, sir, this sol - dier is the dev - il, I'll de - nounce him to all



R. *vi - no, tut-to ef - fet - to fu del vi - no, per - do - na - te, po - ve - ri - no, per - do - lat - ed, they have much ex - ag - ge - rat - ed, it was that, sir, nothing more, sir, it was*

Ber. *za - re, par - la sem - pre dam - maz - za - re, fa un in - fer - no di ro - mo - re, fa un in - stat - ed, I a some - thing would have stat - ed, if this din had but a - bat - ed, if this*

C. *gnor, sì si - gnor, in al - log - gio quel bric - co - ne, in al - wont, no, he wont, on this block - head I am quartered, on this*

F. *chias - so, que - sto chias - so ad ac - que - tar, io, qui ven - ni, mio si - gno - re, io qui mo - tion, this com - mo - tion to al - lay, sir, twas chance that led me hith - er, yes, twas*

B. *ta - to, mio si - gnor, m'ha mal - trat - ta - to, sì si - gnor, sì si - gnor, sì si - soldier, he has threatend and ill - used me, yes, he has, yes, he has, yes, he*

Bass. *mo - re, fa un in - fer - no di ro - mo - re, par - la sem - pre dam - maz - za - re, par - la Se - ville, I'll de - nounce him to all Se - ville, he shall dear - ly rue this day, yes, he shall*

p cresc.

R. *na - te, po - ve - ri - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del that, sir, noth - ing more, sir, they have much ex - ag - ge - rat - ed, they have much ex - ag - ge -*

Ber. *fer - no di ro - mo - re, par - la sem - pre dam - maz - za - re, par la sem - pre dam - maz - din had but a - bat - ed, I a some - thing would have stat - ed, I a something would have*

C. *log - gio quel bric - co - ne non mi vol - le, non mi vol - le, non mi vol - le qui ac - cet - blockhead I am quartered, and he will not, no, he will not, no, he will not let me*

F. *ven - ni, mio si - gno - re, que - sto chias - so, que - sto chias - so, que - sto chias - so ad ac - que - chance that led me hith - er, this com - mo - tion, this com - mo - tion, this com - mo - tion to al -*

B. *gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - has, yes, he has, yes, he has, yes, he has, yes, he has, yes, he*

Bass. *sem - pre dam - maz - za - re, par - la sem - pre dam - maz - za - re, par - la sem - pre dam - maz - dear - ly rue this day, yes, he shall dear - ly rue this day, yes, he shall dear - ly rue this*

R.
vi - no, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
rat - ed, yes, they have, yes, they have, yes, they have, yes, they have!

Her.
za - re, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
stat-ed, yes, I could, yes, I could, yes, I could, yes, I could!

C.
tar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
stay, no, he wont, no, he wont, no, he wont, no, he wont!

F.
tar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
lay, yes, it was, yes, it was, yes, it was, yes, it was!

B.
gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
has, yes, he has, yes, he has, yes, he has, yes, he has!

Bar.
zar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
day, yes, he shall, yes, he shall, yes, he shall, yes, he shall!

O.
Officer. a piacere
Ho in - te - so, ho in -
No more now, no

(to the Count) (the soldiers advance to surround the Count)

O.
te - so! Ga - lan - tuom, sie - te in ar - re - sto. Fuo - ri pre - sto, via di
more now! My good sir, I here ar - rest you. To the guardhouse quick a -

Count.
qua! In ar - re - sto? in ar - re - sto? i - o? fer - mi, -
way. I ar - rested? I ar - rested? pray, sir, step this

Nº 118 "Fredda ed immobile.,,
Sestet from Finale I.

(He motions the Guard back, takes the Officer aside and shows him a paper. The Officer is astonished, orders the Guard to retire to the back, where he places himself at their head. All stand in amazement.)

lâ!
way!

Tutti. Strings. Wood

f *p* *3*

Rosina. p

Fred-da ed im-mo-bi - le co-me u - na sta-tu - a, fia - to non
All this be-wil - ders me, speech-less and pe - tri - fied I scarce can

re - sta - ~~pi~~ da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

Count.

Fred-do ed im-
This quite be-

re - sta - mi da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

mo - bi - le co-me u - na sta-tu - a, fia - to non
wil - ders - them, speech-less and pe - tri - fied They scarce can

R. re - sta - mi da re - spi - rar, fia - to non re - sta - mi
 breathe at all, or speak a word, I scarce can breathe at all,

C. re - sta - gli da re - spi - - rar, fia - to non re - sta - gli
 breathe at all, or speak a word, they scarce can breathe at all,

B. *Bartolo.*
 Freddo ed im - mo - bi - le
 All this be - wil - ders me,

p

R. da re - spi - rar, fia - to non re - sta - mi da re - - spi -
 or speak a word, I scarce can breathe at all, or speak a

C. da re - spi - rar, fia - to non re - sta - gli da re - - spi -
 or speak a word, they scarce can breathe at all, or speak a

B. co - me u - na sta - tu - a, fia - to non re - sta - mi da re - spi -
 Speechless and pe - tri - fied I scarce can breathe at all, or speak a

R. rar, word,

C. rar, word, fred-do ed im-mo-bi-le co-me u-na
this quite be-wilders them, Speechless and

F. *Figaro.*
Guar-da Don Barto-lo, guarda Don Barto-lo! sem-bra u-na sta-tu-a, sem-bra u-na
Poor Doctor Barto-lo, poor Doctor Barto-lo! he is quite pe-tri-fied, he is quite

B. rar, word, *Basilio.*
Fred-do ed im-mo-bi-le, fia-to non
'Tis too be-wil-tring, I'm speech-less, I

R. fia-to non re-sta-mi da re-spi-rar, fia-to non
I scarce can breathe at all, or speak a word, I scarce can

B. *Bertha.*
da re-spi-rar, fia-to non
I scarce can breathe, I scarce can

C. sta-tu-a, fia-to non re-sta-gli da re-spi-rar, fia-to non
pe-tri-fied they scarce can breathe at all, or speak a word, they scarce can

F. sta-tu-a! Ah, ah, dal ri-de-re sto per cre-par!
pe-tri-fied! Ha, ha, his awe-struck mien is too ab-surd!

B. fred speech do, fia-to non
speech less, I scarce can

B. re-sta-mi da re-spi-rar, fia-to non
scarce-ly can bring out a word, I scarce can

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R. re - sta-mi da re-spi-rar, da re - spi -
 breathe at all, or speak a word, or speak a

Ber. re - sta-mi da re-spi-rar, da re - spi -
 breathe at all, or speak a word, or speak a

C. re - sta-gli da re-spi-rar, da re - spi-rar,
 breathe at all, or speak a word, or speak a word,

F. Guar-da Don Bar-to-lo!
 Poor Doc-tor Bar-to-lo!

B. re - sta-mi da re-spi-rar, da re - spi -
 breathe at all, or speak a word, or speak a

Bass. re - sta-mi da re-spi-rar, da re - spi -
 breath at all, or speak a word, or speak a

rar,
 word.

Ber. rar,
 word.

C. fred-do ed im-mo-bi-le co-me u-na
 This quite be-wil-ders them, speechless and

F. guarda Don Barto-lo, guarda Don Barto-lo! sembra u-na sta-tu-a, sembra u-na
 poor Doctor Barto-lo, poor Doctor Barto-lo! he is quite pe-tri-fied, he is quite

B. rar,
 word,

Bass. rar, fred - do ed im-mo - bi - le, fia - to non
 word, Tis too be-wil - dring, I'm speech - less, I

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R. *fia - to non re - sta - mi da re - spi - rar, fia - to non*
I scarce can breathe at all, or speak a word, I scarce can

H. *da re - spi - rar, fia - to non*
or speak a word, I scarce can

C. *sta - tu - a, fia - to non re - sta - gli da re - spi - rar, fia - to non*
pe - tri - fied, they scarce can breathe at all, or speak a word, They scarce can

F. *sta - tu - a! ah, ah, dal ri - de - re sto per cre - par,*
pe - tri - fied! ha, ha, his awe - struck mien is too ab - surd!

H. *fred - do, fia - to non*
speech - less, I scarce can

H. *re - sta - mi da re - spi - rar, fia - to non*
scarce - ly can bring out a word, I scarce can

R. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

B. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

C. *re - sta - gli da re - spi - rar, da re - spi - rar,*
breathe at all, or speak a word, or speak a word,

F. *guar - da Don Bar - to - lo!*
Poor Doctor Bar - to - lo!

H. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

B. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

R. rar, word, da re - spi -
 or speak a
 B. rar, word, da re - spi -
 or speak a
 C. rar, word, da re - spi -
 or speak a
 F. Ah, ah, dal ri - de - re sto per ere - par, per ere -
 Ha, ha, his awe - struck mien is too ab - surd, too ab -
 H. rar, word, da re - spi -
 or speak a
 B. rar, word, da re - spi -
 or speak a
 piano *sotto voce*
 R. rar, word, da re - spi-rar.
 or speak a word!
 B. rar, word, da re - spi-rar.
 or speak a word!
 C. rar, word, da re - spi-rar.
 or speak a word!
 F. par, ah, ah, dal ri - de - re sto per ere-par, ere - par!
 surd, ha, ha, his awe struck mien is too ab-surd, ab - surd!
 H. rar, word, da re - spi-rar.
 or speak a word!
 B. rar, word, da re - spi-rar.
 or speak a word!
 piano *Strings & Org.*

No 11^b "Ma signor.,,
Stretta from Finale I.

Allegro. (to the Officer)

Bartolo. Ma si-gnor — Ma un dot-tor —
Sir, I beg — what the plague —

TENOR. Zit - to tu! Oh non
Chorus. Not a word! all we've

BASS.

Allegro. *Fl. & Cl.*
Piano. *f*

II. Ma se lei — Ma vor-rei — Ma se noi —
Dare you slight — you're po-lite — But if we —

Bass. *Basilio.* Ma se noi —
But if we —

più! Non par - lar. Non gri - dar. Zit - ti
heard! Do not roar, say no more, Come, let

Rosina.

R. Ma se noi — Ma se poi — Ma se noi —
But when she — but did he — but you ought —

Bartolo.

B. Ma se noi — Ma se poi — Ma se noi —
But when she — but did he — but you ought —

Basilio.

Bis. Ma se noi — Ma se poi — Ma se noi —
But when she — but did he — but you ought —

voi, Pen-siam noi. Zit-to tu! Non par-
be, we shall see, we shall see, come, say

lar. Va - da o - gnun pei fat - ti
naught, We must end this al - ter -

suo - i, si fi - ni - sca d'al - ter -
ca - tion, All some blame have here in -

Sfr.

Rosina and Bertha.

R. *Count.* Zit - to su! Zit - to giù! Zit - to
'Tis a spell! Who will tell! 'Tis un-

C. Zit - to su! Zit - to giù! Zit - to qua!
All is well! Now farewell! Not a word!

F. *Figaro.* Zit - to su! Zit - to giù! Zit - to qua!
All is well! Now farewell! Not a word!

B. *Bartolo.* Zit - to su! Zit - to giù! Zit - to qua!
All is well! Now farewell! Not a word!

B. *Basilio.* Ma sen - ti - te, ma sen - ti - te, ma sen - ti - te, ma sen - ti - te, a - scol - ta - te, a - scol -
My good sir, but you must lis - ten, While I make an ex - pla - nation, my good sir, but you must

car. Va - da o - gnun pei fat - ti suo - i, va - da o -
curr'd. We must end this al - ter - ca - tion, we must

Cor. sustain

p

R. qua! Zit - to là! Zit - to giù! Zit - to
heard! Quite un - heard! 'Tis a spell! Who will

C. Zit - to là! Zit - to su! Zit - to giù!
Not a word, All is well! Now farewell!

F. Zit - to là! Zit - to su! Zit - to giù!
Not a word, All is well! Now farewell!

B. ta - te, a - scol - ta - te, a - scol - ta - te, ma sen - ti - te, ma sen - ti - te, ma sen - ti - te, ma sen -
lis - ten, my good sir, but you must lis - ten, you must lis - ten, you must lis - ten, you must

qua! Zit - to là! Zit - to giù! Zit - to
heard! Quite un - heard! 'Tis a spell! Who will

gnun pei fat - ti suo - i, si fi - ni - sca dal - ter -
end this al - ter - ca - tion, all some blame here have in -

crusc.

R. su! Zit - to qua! Zit - to là! *ff*
 B. tell! 'Tis un - heard! Quite un - heard!

C. Zit - to qua! Zit - to là!
 'Tis un - heard! Quite un - heard!

F. Zit - to qua! Zit - to là!
 'Tis un - heard! Quite un - heard!

B. ti - te, a - scol - ta - te, a - scol - ta - te, a - scol - ta - te, a - scol - ta -
 lis - ten, you must lis - ten, you must lis - ten while I make an ex - pla - na -
 - tion.

B. su! Zit - to qua! Zit - to là!
 tell! 'Tis un - heard! Quite un - heard!

car, si, d'al - ter - car!
 curr'd, some blame in - curr'd.

Tutti

Vivace. Rosina and Bertha. *(sotto voce) pp*
 Mi par d'es - ser
 All this tu - - - mult

Count. *(sotto voce) pp*
 Mi par d'es - ser
 All this tu - - - mult

Figaro. *(sotto voce) pp*
 Mi par d'es - ser
 All this tu - - - mult

Bartolo. *(sotto voce) pp*
 Mi par d'es - ser
 All this tu - - - mult

Basilio. *(sotto voce) pp*
 Mi par d'es - ser
 All this tu - - - mult

Vivace.
 All this tu - - - mult

R.
H.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

C.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

F.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of -

R.
B.

ci - na, par mi es ser con la te - sta
rea - son, All this tu - -mult and con fu - sion

C.

ci - na, par mi es ser con la te - sta
rea - son, All this tu - -mult and con fu - sion

F.

ci - na, par mi es ser con la te - sta
rea - son, All this tu - -mult and con fu - sion

B.

ci - na, par mi es ser con la te - sta
rea - son, All this tu - -mult and con fu - sion

B.

ci - na, par mi es ser con la te - sta
rea - son, All this tu - -mult and con fu - sion

R.
B.
C.
F.
H.
B.

in un' or ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

in un' or ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

in un' or ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

in un' or ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

in un' or ri - da fu - ci - na, do - ve -
Has be - reft me quite of rea - son. I can

R.
H.
C.
F.
B.
B.

cre - sce mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

cre - sce mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

cre - sce mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

cre - sce mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

cre - sce mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

R.
B.
C.
F.
H.
H.

del l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

p

R.
B.
C.
F.
H.
B.

tu - no stre - pi - tar. Al - ter - nan - do questo e quello pe - san - tis - si - mo mar -
what he said be - fore. Mid the flames of discord raging, Furious tongues there's no as -

tu - no stre - pi - tar.
what he said be - fore.

tu - no stre - pi - tar.
what he said be - fore.

tu - no stre - pi - tar. Al - ter - nan - do
what he said be - fore. Surg - ing this way,

tu - no stre - pi - tar. Al - ter -
what he said be - fore. Surging

Vols. & Cl.

pp

R.
B. *tel-lo, al-ter-nan-do questoe quello pe-san-tis - si - mo mar-tel-lo,*
suaging, mid the flames of discord raging, furious tongues there's no as - suaging.

C. *Al-ter - nan - do questoe*
'Mid the flames of discord

F. *Al-ter - nan - do questoe*
'Mid the flames of discord

B. *que-stoe quel - lo, al - ter-*
Surg - ing that way, Like the

B. *nan - do que-stoe quel - lo,*
this way, Surg - ing that way,

cresc.

R.
B.

C. *quello pe-san-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pe-san-tis - si - mo mar-*
raging, furious tongues there's no assuaging, mid the flames of discord raging, furious tongues there's no as -

F. *quello pe-san-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pe-san-tis - si - mo mar-*
raging, furious tongues there's no assuaging, mid the flames of discord raging, furious tongues there's no as -

B. *nan - do questoe quel - lo*
bat - tie's furious rag - ing,

B. *al - ter-nan - do questoe*
Like the bat - tie's furious

decresc.

R.
B. *al-ter-nan-do questo e quello pe-san-tis - si - mo mar-tel-lo, pe-san-tis - si - mo mar-*
'Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues there's no as-

C.
tel-lo,
suaging,

F.
tel-lo,
suaging,

B.
Mi par d'è-ser con la testa in un' or - ri - da fu - ci-na, do-ve cre - sce, do-ve
All this tu-mult and confusion Will bereave me of my reason, I can come to no con-

B.
quel - lo, al - ter-nan - do
rag - ing, **Chorus (BASS)** Surg-ing this way,

Al - ter-nan - do questo e
Surg - ing this way, surg-ing

cresc. a poco a poco

R.
B. tel-lo, pe-san-tis - si - mo mar-tel-lo,
suaging, furious tongues there's no assuaging,

C.
al-ter-nan-do questo e quello pe-san-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no as-

F.
al-ter-nan-do questo e quello pe-san-tis - si - mo mar-
'Mid the flames of discord raging, furious tongues there's no as-

B.
cresce, do-ve cre - sce e mai non resta dell'in - cu - di - ni so - no-re, dell'in - cu - di - ni so-
clusion, I can come to no conclusion; like a ham-mer on the anvil, like a ham - mer on the

U.
questo e quel - lo, al - ter-
surg-ing that way, like the

quel - lo, al - ter-nan - do
that way, like the bat - tle's,

cresc.

R.
B. *fa con barbara armo-*
Still the horrid din in -

C. *tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-*
suaging, Mid the flames of discord raging, furious tongues there's no assuaging. Still the horrid din in -

F. *tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-*
suaging, Mid the flames of discord raging, furious tongues there's no assuaging. Still the horrid din in -

B. *no-re, dell'in-cu-di-ni so - no-re l'im-por-tu - no stre-pi - ta-re, fa con barbara armo-*
anvil, like a ham-mer on the anvil, Each says what he said be-fore, and Still the horrid din in -

B. *nan - do*
bat - tle's

questoe quello, fa con barbara armo-
furious raging, Still the horrid din in

TENOR & BASS.

que-stoe quel - lo,
like the bat - tle's

al - ter-
fu - rious

8. *decresc.*

R.
B. *ni - a, fa con bar - ba - raar - mo - ni - a mu-rie vòl - te, mu-rie*
creas-es, still the hor-rid din in - creas-es, still the hor-rid din in -

C. *ni - a, fa con bar - ba - raar - mo - ni - a mu-rie vòl - te, mu-rie*
creas-es, still the hor-rid din in - creas-es, still the hor-rid din in -

F. *ni - a, fa con bar - ba - raar - mo - ni - a mu-rie vòl - te, mu-rie*
creas-es, still the hor-rid din in - creas-es, still the hor-rid din in -

B. *ni - a, fa con bar - ba - raar - mo - ni - a mu-rie vòl - te, mu-rie*
creas-es, still the hor-rid din in - creas-es, still the hor-rid din in -

B. *ni - a, fa con bar - ba - raar - mo - ni - a mu-rie vòl - te, mu-rie*
creas-es, still the hor-rid din in - creas-es, still the hor-rid din in -

B. *nan - do, al - ter - nan - do, al - ter -*
rag - ing, surg - ing this way, surg - ing

R.
B.
C.
F.
B.
B.

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - stoe
creas - es, Till the house is in a roar, A - mid the flames of dis - cord

nan - do que - stoe quel - lo, que - stoe
that way, like the bat - tle's fu - rious

8

R.
B.
C.
F.
B.
B.

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - raar - mo -
rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo, que - stoe quel - lo, al - ter -
rag - ing, like the bat - tle's fu - rious

8

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a -

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a -

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a -

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -

nan - do. Eil cer -
 rag - ing. Oh my

re - llo, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my

re - llo, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my

re - llo, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my

re - llo, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-

re - llo, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-

vel - lo, po - ve - rel - lo, po - ve - rel - lo, po - ve -
 brain is torn a - sunder

R.
B. vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and

C.
vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and

F.
vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and

B.
rel - lo, il cer - vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
done me, on - ly madness is in store, Oh me, my brain is torn a - sunder, Rage and fu - ry, fear and

H.
rel - lo, il cer - vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
done me, on - ly madness is in store, Oh me, my brain is torn a - sunder, Rage and fu - ry, fear and

lo, po - ve - rel - lo,
der, torn a - sun - der,

8

R.
B. di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
won - der so have stunn'd me and undone me, so have stunn'd me and un -

C.
di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
won - der so have stunn'd me and undone me, so have stunn'd me and un -

F.
di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
won - der so have stunn'd me and undone me, so have stunn'd me and un -

B.
di - to, non ra - gio - na, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
wonder, have undone me, have un - done me, rage and fu - ry have undone me, rage and fu - ry have un -

B.
di - to, non ra - gio - na, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
wonder, have undone me, have un - done me, rage and fu - ry have undone me, rage and fu - ry have un -

già stor - di - to,
Rage and fu - ry,

8

R.
B.
C.
F.
B.
B.

fon-de, si ri-du-ceed impaz - zar, non ra - gio - na, non ra -
done me, on-ly madness is in store, so they've stunn'd me and un -

fon-de, si ri-du-ceed impaz - zar, non ra - gio - na, non ra -
done me, on-ly madness is in store, so they've stunn'd me and un -

fon-de, si ri-du-ceed impaz - zar, non ra - gio - na, non ra -
done me, on-ly madness is in store, so they've stunn'd me and un -

fon-de, si ri-du-ceed impaz - za-re, non ra - gio - na, si con-fon-de, non ra - gio - na, si con-
done me, on-ly madness is in store, oh me, my brain is torn a - sunder, yes, my brain is torn a -

fon-de, si ri-du-ceed impaz - za-re, non ra - gio - na, si con-fon-de, non ra - gio - na, si con-
done me, on-ly madness is in store, oh me, my brain is torn a - sunder, yes, my brain is torn a -

già stor - di - to,
fear and won - der,

gio - na, non ra - gio - na, si con-fon-de, si ri-du-ceed impaz - zar, eil cer -
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

gio - na, non ra - gio - na, si con-fon-de, si ri-du-ceed impaz - zar, eil cer -
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

gio - na, non ra - gio - na, si con-fon-de, si ri-du-ceed impaz - zar, eil cer -
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

fon-de, non ra - gio - na, si con-fon-de, si ri-du-ceed impaz - za - re, eil cer-vel - lo, po-ve-
sunder, Rage and fu - ry have un-done me, on-ly madness is in store, oh me, my brain is torn a -

fon-de, non ra - gio - na, si con-fon-de, si ri-du-ceed impaz - za - re, eil cer-vel - lo, po-ve-
sunder, Rage and fu - ry have un-done me, on-ly madness is in store, oh me, my brain is torn a -

non ra - gio - na, si
so have stunn'd me and

R. vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 B. brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and
 C. vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 F. brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and
 B. rel - lo, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 B. sunder, my poor brain is torn a - sunder, yes, my brain is torn a - sunder, Rage and fu - ry have un -
 rel - lo, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 sunder, my poor brain is torn a - sunder, yes, my brain is torn a - sunder, Rage and fu - ry have un -
 con - fon - de, si ri -
 un - done me, On - ly
 di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
 won - der, So have stunn'd me and un - done me, so have stunn'd me and un -
 di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
 won - der, So have stunn'd me and un - done me, so have stunn'd me and un -
 di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
 won - der, So have stunn'd me and un - done me, so have stunn'd me and un -
 di - to, non ra - giona, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
 done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -
 di - to, non ra - giona, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
 done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -
 du - ce, si ad
 mad - ness can be
 15327

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R.
B.
C.
F.
B.
U.
H.

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

im - yet - paz - zar, eil cer - vel - lo, po - ve -
yet in store! Oh my brain is torn a -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

15327

R.
H. fon-de, si ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

C.
fon-de, si ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

F.
fon-de, si ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

B.
fon-de, si ri - duce ad im-paz - zar, eil cer-vel - lo, po - ve-rel-lo, si ri-duce ad impaz-
done me, On - ly madness is in store. Oh my brain is torn a-sunder, Only madness is in

B.
fon-de, si ri - duce ad im-paz - zar, eil cer-vel - lo, po - ve-rel-lo, si ri-duce ad impaz-
done me, On - ly madness is in store. Oh my brain is torn a-sunder, Only madness is in

fon-de, si ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

Cor. sustain

Rosina.
ad im - pazzar,
Oh my poor brain.

Bertha.
si ri - duce ad im - paz - zar,
On - ly madness is in store.

ad im - pazzar,
Oh my poor brain.

si on - ly madness is in store.

zar, si ri - duce ad im - paz - zar, il cer-vel - lo, po - ve-rel-lo, si ri-duce ad impaz-
store, on - ly madness is in store, oh my brain is torn a-sunder, only madness is in

zar, store, il cer-vel - lo, po - ve-rel-lo, si ri-duce ad impaz-
oh my brain is torn a-sunder, only madness is in

si On - ly madness is in store,

Tutti

R. ad Oh im - paz-zar, si ri-du-ce ad
my poor brain, on - ly mad - ness can

H. si ri-du-ce ad im - paz - zar, si ri-du-ce ad
On - ly madness is in store, on - ly mad - ness can

C. ad Oh im - paz-zar, si ri-du-ce ad
b Oh my poor brain, on - ly mad - ness can

F. si ri-du-ce ad im - paz - zar, si ri-du-ce ad
On - ly madness is in store, on - ly mad - ness can

H. zar, si ri-du-ce ad im - paz - zar, si ri-du-ce ad
store, on - ly madness is in store, on - ly mad - ness can

B. zar, si ri-du-ce ad
store, on - ly mad - ness can

si on - ly mad-ness is in store, on - ly mad - ness can

8

Rosina, and Bertha.

R. im - paz - zar!
be - in store!

C. im - paz - zar!
be - in store!

F. im - paz - zar!
be - in store!

B. im - paz - zar!
be - in store!

B. im - paz - zar!
be - in store!

(sotto voce)

im - paz - zar, si ri-du-ce ad im - paz - zar!
be - in store, on - ly mad-ness is in store!

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sotto voce

R.
H.

Mi par d'es - ser con la
All this tu - mult and con

C.

Mi par d'es - ser con la
All this tu - mult and con

F.

Mi par d'es - ser con la
All this tu - mult and con

B.

Mi par d'es - ser con la
All this tu - mult and con

sotto voce

T.

Mi par d'es - ser con la
All this tu - mult and con

P.

[illegible]

R.
B. ci - na, mi par d'es - ser con la -
rea - son, All this tu - - mult and con -

C.
ci - na, mi par d'es - ser con la -
rea - son, All this tu - - mult and con -

F.
ci - na, mi par d'es - ser con la -
rea - son, All this tu - - mult and con -

B.
ci - na, mi par d'es - ser con la -
rea - son, All this tu - - mult and con -

B.
ci - na, mi par d'es - ser con la -
rea - son, All this tu - - mult and con -

R.
B. te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

C.
te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

F.
te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

B.
te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

B.
te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of -

[illegible]

R.
B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

C.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

F.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

Chorus. (TENOR & BASS.)

Chorus. (TENOR & BASS.)

Del - in - cu - di -
Like a ham - mer

The image shows a musical score for the chorus of 'The Rose Tree'. It features a tenor and bass vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'Del - in - cu - di - Like a ham - mer'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

R.
B.
C.
F.
B.
B.

ni so - no - re vil, l'im - por - tu - no
 on the an - re vil, Each - says what he
 ni so - no - re vil, l'im - por - tu - no
 on the an - re vil, Each - says what he
 ni so - no - re vil, l'im - por - tu - no
 on the an - re vil, Each - says what he
 ni so - no - re vil, l'im - por - tu - no
 on the an - re vil, Each - says what he
 ni so - no - re vil, l'im - por - tu - no
 on the an - re vil, Each - says what he

R. *Al-ter-nan-do questo e quel-lo pe-san-tis-si-mo mar-*
 R. *said be-fore. 'Mid the flames of dis-cord raging, Furi-ous tongue there's no as-*
 C. *stre-pi-tar.*
 C. *said be-fore.*
 F. *stre-pi-tar.*
 F. *said be-fore.*
 B. *stre-pi-tar.*
 B. *said be-fore. Al-ter-nan-do*
 B. *stre-pi-tar.*
 B. *said be-fore. Surg-ing this way,*
 B. *stre-pi-tar.*
 B. *said be-fore. Al-ter-*
 B. *stre-pi-tar.*
 B. *said be-fore. Surg-ing*
 P. *stre-pi-tar.*
 P. *said be-fore.*

tel-lo, al-ter-nan-do questoe quello pe-san-tis - si - mo mar-tel-lo,
suaging, 'Mid the flames of discord raging, furious tongues there's no as-suaging.

Al-ter-nan-do questoe
'Mid the flames of discord

Al-ter-nan-do questoe
'Mid the flames of discord

questoe quel-lo,
Surg-ing that way, al-ter-
Like the

nan-do
this way, questoe quel-lo,
Surg-ing that way,

cresc.

quel-lo pesan-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as-

quel-lo pesan-tis - si - mo mar-tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as-

nan-do
bat-tle's questoe quel-lo,
furious rag-ing,

al-ter-nan-do
Like the bat-tle's questoe
furious

decresc.

al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, pe-san-tis - si - mo mar-
 'Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues there's no as-

tel-lo,
 suaging,

tel-lo,
 suaging,

mi par d'es-ser con la testa in un' or - ri-da fu-ci-na, do-ve cre-sce, do-ve
 All this tu-mult and con-fusion Has be-reft me quite of reason, Here must be some vile col-

quel-lo,
 rag-ing, **Chorus. (BASS.)** al-ter-nan-do,
 Surg-ing this way,

Al-ter-nan-do
 Surg-ing this way, questoe
 Surg-ing

cresc.

tel-lo, pesan-tis - si - mo mar-tel-lo,
 suaging, furious tongues there's no assuaging,

al-ter-nan-do questoe quello pesan-tis - si - mo mar-
 'Mid the flames of discord raging, furious tongues there's no as-

al-ter-nan-do questoe quello pesan-tis - si - mo mar-
 'Mid the flames of discord raging, furious tongues there's no as-

cresce, do-ve cre-sce e mai non resta dell'in-cu-di-ni so-nore, dell'in-cu-di-ni so-
 lusion, I can come to no conclusion, no, I come to no conclusion, Yes, I'm sure there's some col-

al-ter-nan-do,
 Surg-ing that way, al-ter-
 Like the

quel-lo,
 that way, al-ter-nan-do
 Like the bat-tle's

cresc.

R.
H. *fa con barbara armo-*
Still the horrid din in -

C. *tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-*
suaging, mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

F. *tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-*
suaging, mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

B. *no-re, dell'in-cu-di-ni so - no-re l'impor-tu - no stre-pi - ta-re, fa con barbara armo-*
lusion, but I come to no con-clusion, no, I come to no con-clusion, Still the horrid din in -

H. *nan - do*
bat - tle's *questoe quello, fa con barbara armo-*
fu-rious raging, Still the horrid din in -

TENOR & BASS.

questoe quel - lo,
fu-rious rag - ing *al - ter-*
Surg-ing

8 *decresc.*

R.
H. *ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-*
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

C. *ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-*
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

F. *ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-*
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

B. *ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-*
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

H. *ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-*
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

nan - do, al - ter - nan - do, al - ter - nan - do que-stoe
this way, surg-ing that way, Like the bat - tle's fu - rious

8

R.
H. bar, sì, al-ter-nan - do questoe quello pesan-tis - sì - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

C. bar, sì, al-ter-nan - do questoe quello pesan-tis - sì - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

F. bar, sì, al-ter-nan - do questoe quello pesan-tis - sì - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

B. bar, sì, al-ter-nan - do questoe quello pesan-tis - sì - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

B. bar, sì, al-ter-nan - do questoe quello pesan-tis - sì - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

quel - lo, questoe quel - lo, questoe quel - lo, al - ter-
rag - ing, surging this way, surging that way; Like a

R.
B. ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

C. ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

F. ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

B. ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

B. ni - a mu-rie vòl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba-lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

nan - do. Eil cer-vel - lo, po - ve-
bat - tle. Rage and fu - ry have un-

Wind

R. di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo, po - ve -
 wonder, so have stunn'd me and un - done me, on - ly mad - ness is in store, oh my brain is torn a -
 C. di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo, po - ve -
 wonder, so have stunn'd me and un - done me, on - ly mad - ness is in store, oh my brain is torn a -
 F. di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar,
 wonder, so have stunn'd me and un - done me, on - ly mad - ness is in store.
 B. di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar,
 wonder, so have stunn'd me and un - done me, on - ly mad - ness is in store.
 B. di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar,
 wonder, so have stunn'd me and un - done me, on - ly mad - ness is in store.
 rel - lo, si ri - du - ce ad im - paz - zar,
 done me, on - ly mad - ness is in store.
p Strings
 R. rel - lo, già stordi - to, sba - lor - di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz -
 sunder, Rage and fu - ry, fear and wonder so have stunn'd me and un - done me, on - ly mad - ness is in
 C. rel - lo, già stordi - to, sba - lor - di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz -
 sunder, Rage and fu - ry, fear and wonder so have stunn'd me and un - done me, on - ly mad - ness is in
 F.
 B.
 B.
 B.

R.
B.

zar,
store,

C.

zar,
store, *crese.*

F.

e il cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na. si-con-
Oh, my brain is torn a-sunder. Rage and fu-ry, fear and wonder, so have stunn'd me and un-

B.

e il cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na. si-con-
Oh, my brain is torn a-sunder. Rage and fu-ry, fear and wonder, so have stunn'd me and un-

B.

e il cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na. si-con-
Oh, my brain is torn a-sunder. Rage and fu-ry, fear and wonder, so have stunn'd me and un-

crese.

R.
B.

ff e il cer-ly

C.

ff e il cer-ly

F.

fon-de, si-ri-du-ce ad im-paz-zar, e il cer-ly
done me, on-ly mad-ness is in store, on-ly

B.

fon-de, si-ri-du-ce ad im-paz-zar, e il cer-ly
done me, on-ly mad-ness is in store, on-ly

B.

fon-de, si-ri-du-ce ad im-paz-zar, e il cer-ly
done me, on-ly mad-ness is in store, on-ly

ff e il On-ly

ff e il cer-ly

[illegible]

fou de, si ri du ceadin pazzar, e il eer vel lo, po ve rel lo, già stordi to, sha lor
 doume, on ly mad ness is in store Oh my brain is for a cou der, Rage and fu ry, fear and

fou de, si ri du ceadin pazzar, e il eer vel lo, po ve rel lo, già stordi to, sha lor
 doume, on ly mad ness is in store Oh my brain is for a cou der, Rage and fu ry, fear and

fou de, si ri du ceadin pazzar,
 doume, on ly mad ness is in store

fou de, si ri du ceadin pazzar,
 doume, on ly mad ness is in store

fou de, si ri du ceadin pazzar,
 doume, on ly mad ness is in store

du cead in pazzar,
 mad ness is in store

di to, non ra gio na, si cou fou de, si ri du ceadin pazzar,
 wonder, no have stunn'd me and un dou me, on ly mad ness is in store

di to, non ra gio na, si cou fou de, si ri du ceadin pazzar,
 wonder, no have stunn'd me and un dou me, on ly mad ness is in store.

e il eer vel lo, po ve
 Oh my brain is for a

e il eer vel lo, po ve
 Oh my brain is for a

e il eer vel lo, po ve
 Oh my brain is for a

e il eer vel lo, po ve
 Oh my brain is for a

cresc

R. H. C. F. B.

cresc.

rel-lo, già stordì-to, sba-lor-di-to, non ra-gio-na, si-con-fon-de, si-ri-du-ce ad impaz-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

rel-lo, già stordì-to, sba-lor-di-to, non ra-gio-na, si-con-fon-de, si-ri-du-ce ad impaz-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

rel-lo, già stordì-to, sba-lor-di-to, non ra-gio-na, si-con-fon-de, si-ri-du-ce ad impaz-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

R. H. C. F. B.

ff

eil cer-ly -vel-lo si ri-
On-ly mad-ness, on-ly

eil cer-ly -vel-lo si ri-
On-ly mad-ness, on-ly

zar, eil cer-ly -vel-lo si ri-
store, on-ly mad-ness, on-ly

zar, eil cer-ly -vel-lo si ri-
store, on-ly mad-ness, on-ly

zar, eil cer-ly -vel-lo si ri-
store, on-ly mad-ness, on-ly

eil cer-ly -vel-lo si ri-
On-ly mad-ness, on-ly

R.
B. du - ce ad im - paz - zar, eil cer -
mad - ness is in store, on - ly

C. du - ce ad im - paz - zar, eil cer -
mad - ness is in store, on - ly

F. du - ce ad im - paz - zar, eil cer -
mad - ness is in store, on - ly

B. du - ce, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
mad - ness, on - ly mad - ness is in store, I can come to no con -

B. du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
mad - ness, is in store, I can come to no con -

du - ce, si ri - du - ce ad im - paz - zar, eil cer -
mad - ness, on - ly mad - ness is in store, on - ly

R.
B. vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

C. vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

F. vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

B. rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -

B. rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -

vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

R. du - mad - - - - - ce ad - ness im - is - - - - - paz - in - - - - -

C. du - mad - - - - - ce ad ness im - is - - - - - paz - in - - - - -

F. du - mad - - - - - ce ad ness im - is - - - - - paz - in - - - - -

B. du - done - - - - - ce, me, si on - - - - - ly - du - ce, si ri - du - ce ad im - paz - in -

B. du - done - - - - - ce, me, si on - - - - - ly - du - ce, si ri - du - ce ad im - paz - in -

du - mad - - - - - ness, si on - - - - - ly - du - mad - - - - - ce ad - ness, im - is - - - - - paz - in -

R. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, on - - - - - ly - mad - ness, on - ly - mad - ness, on - ly -

C. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, on - - - - - ly - mad - ness, on - ly - mad - ness, on - ly -

F. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, on - - - - - ly - mad - ness, on - ly - mad - ness, on - ly -

B. zar, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage and

B. zar, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage and

zar, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, on - - - - - ly - mad - ness, on - ly - mad - ness, on - ly -

R.
B. du - ce, si ri - du - - - - - ce ad
mad - ness, on - ly mad - - - - - ness

C. du - ce, si ri - du - - - - - ce ad
mad - ness, on - ly mad - - - - - ness

F. du - ce, si ri - du - - - - - ce ad
mad - ness, on - ly mad - - - - - ness

B. du - ce, si ri - du - - - - - ce, si ri -
fu - ry have un - done me, on - ly

B. du - ce, si ri - du - - - - - ce, si ri -
fu - ry have un - done me, on - ly

du - ce, si ri - du - - - - - ce, si ri -
mad - ness, on - ly mad - - - - - ness, on - ly

R.
B. im - - - - - paz - - - - - zar, ad
is - - - - - in store, yes,

C. im - - - - - paz - - - - - zar, ad
is - - - - - in store, yes,

F. im - - - - - paz - - - - - zar, eil cer-vel-lo, po - ve -
is - - - - - in store, rage and fu - ry have un -

B. du - ce, si ri - du - ce ad im - paz - - - - - zar, eil cer-vel-lo, po - ve -
mad - ness, on - ly mad - ness is in store, rage and fu - ry have un -

B. du - ce, si ri - du - ce ad im - paz - - - - - zar, eil cer-vel-lo, po - ve -
mad - ness, on - ly mad - ness is in store, rage and fu - ry have un -

du - - - - - ce ad im - - - - - paz - - - - - zar, ad
mad - - - - - ness is in store, yes,

im-on - paz-ly - zar-mad-ness im-is - paz-in

im-on - paz-ly - zar-mad-ness im-is - paz-in

rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

im-on - paz-ly - zar-mad-ness im-is - paz-in

[illegible]

R.
H.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

C.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

F.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

B.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

H.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

sempre ff

End of Act I.